

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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*The Jew, The Gypsy, and El Islam.* By the late Capt. Sir Richard F. Burton. Edited by W. H. Wilkins. (Hutchinson & Co.)

LARGE paper and well-leaded type have made an expensive volume out of what is scarcely matter enough for three or four *Quarterly* articles. 'The Jew,' the most important of the three essays in its author's eyes, would run to about sixty pages of the *Quarterly Review*, but a judicious editor could easily reduce it to the normal measure. He would not, however, accept it, and the "influential friend" who, in 1875, advised Burton not to publish 'The Jew' showed better judgment than the author's executors. The theory of this essay is that the historical persecution and abiding detestation of the Jews were caused, not by religious fanaticism only, but by the positive dangers to society presented by the excessive vitality and the barbarous practices of the Jews themselves. Burton begins by asking how it is that the Jews have managed to retain unimpaired their physical characteristics, their superior longevity and exemption from disease, their remarkable fecundity, their power of "getting on," and he finds the answer "in six words—a prodigious superiority of vital power." This, he considers, was fostered by the Mosaic legislation, the object of which was

"hardening and tempering the race to an extent which even Sparta ignored. The ancient Jew was more than half a Bedawin [sic], and not being an equestrian race his annual journeys to and from Jerusalem were mostly made on foot. His diet was carefully regulated, and his year was a succession of fasts and feasts.... The results were simply the destruction of all the weaklings and the survival of the fittest..... This afflicting the soul, as it was called, served to breed a race equally hard and hardy in frame and mind. It embodied to perfection the idea of the sacrifice of personal will. Add to this the barbarous and ferocious nature of their punishments, amongst which stoning by the congregation is perhaps the most classical, and the perpetual bloodshed in the Temple, which must have suggested a butcher's shambles."

In this hardy race Burton saw evil and dangerous qualities which justified the persecutions of the Middle Ages. Evidently he said with Elia: "A Hebrew is

nowhere congenial to me—I boldly confess I do not relish the approximation of Jew and Christian, which has become so fashionable." He ridicules Macaulay's "nicely balanced rhetoric" in his famous speech on the Disabilities Bill, and laments the reformation in the Jew of fiction:—

"The Fagin of young Dickens only a quarter of a century ago has now become the 'gentle Jew Riah' of old Dickens, a being remarkable for resignation and quiet dignity, a living reproach to the Christian heathenry that dwells about him. 'Tancred, or the New Crusade,' teaches us to admire and love the modern 'Roses of Sharon,' those exquisite visions that are read to rest by attendants with silver lamps, and who talk history, philosophy, and theology with the warmth of womanly enthusiasm, tempered by the pure belief of a bishop of the Church of England, the learning of a German professor, and the grace of Madame Recamier."

Lamb, we know, admired the looks of the Jewish woman, "but with trembling"; Burton admires also, and cordially detests. The Jew and Jewess of modern fiction he regards as mere cant; but he stops at 'Tancred.' What he would have said of 'Daniel Deronda' or the works of Mr. Zangwill is left to the imagination. His own view is that

"the Jew is the one great exception to the general curse upon the sons of Adam, and that he alone eats bread, not in the sweat of his own face, but in the sweat of his neighbour's face—like the German cuckoo, who does not colonize, but establishes himself in the colonies of other natives [sic]."

He dwells upon various unpleasant characteristics of lower-class Hebrews, and explains the widespread abhorrence of Jews, not only in mediæval times, but in the East of the present day, by these reflections:—

"We do not waste time upon thought or inquiry whether the persecution, the avarice, or the massacre may not be the direct result of some intolerable wrong, of some horrible suspicion which has gradually assumed the form of certainty, and which calls for the supreme judgment of the sword; we do not reason that the cause which from ancient times has confined the Jew to Ghettos and to certain quarters in all great continental cities resulted, not only from his naturally preferring the society of his co-religionists, but also from the fact that his Christian neighbours found it advisable to consult by such means their own safety and that of their families. The disappearance of children was talked of at Rome and in all the capitals of Italy, even throughout the early part of the present century, when constitutional rule and the new police were unknown, as freely and frequently as at Salonika, at Smyrna, and in all the cities of the Levant during the year of grace 1873."

An Arabic proverb, we are told, says, "Sup with the Jews and sleep at the Christians." The Arab "mother teaches her boy from earliest youth to avoid the Jewish quarter, binding him by all manner of oaths." We read of

"the Eastern Jews' love of mysticism and symbolism, their various horrible and disgusting superstitions, and their devotion to magical and occult arts, which lead to a variety of abominations."

Chap. iv. is a long recital of the "cruel and vindictive teaching" of Judaism, and chap. v. gives a catalogue of Jewish crimes, prefixed by the remark that the Jew's

"fierce passions and fiendish cunning, combined with abnormal powers of intellect, with intense

vitality, and with a persistency of purpose which the world has rarely seen, and whetted, moreover, by a keen thirst for blood engendered by defeat and subjection, combined to make him the deadly enemy of all mankind, whilst his unsocial and iniquitous Oral Law contributed to inflame his wild lust of pelf, and to justify the crimes suggested by spite and superstition."

Burton warns us that it is not logical to conclude that, because Western Jews have lost much of their ancient rancour,

"the race is, and ever has been, incapable of such atrocities. We have seen them even now repeated in the Holy Land, and presently we shall see that they are still not unknown in Western Europe, Asia Minor, and Persia."

This indictment is too serious to be advanced by any responsible writer without ample proof, yet there is no attempt in this volume at proving the horrible charges which are made with every appearance of conviction. The allusions to child-sacrifice are frequent; but the list of a certain number of child-murders by Jews—taken, presumably, from mediæval writers, but generally without references—requires careful examination before the general allegation of human sacrifice can be entertained. Burton seems to have collected some evidence in an 'Appendix on the Alleged Rite of Human Sacrifice among the Sephardim, and the Murder of Padre Tomaso,' but the editor has used his discretion in withholding this part of the original manuscript. In this we venture to think he is wrong. The hints and insinuations, and even definite charges, scattered throughout the essay ought either to be substantiated by full evidence—which, it is to be presumed, Burton reserved for this appendix—or else every reference to the subject ought to have been expunged. A whole community is not to be lightly charged with a horrible and revolting crime. We doubt very much whether Burton knew the meaning of historical evidence—he was too deeply under the influence of personal prejudice; but, whatever his evidence may be worth, it ought to be produced.

It was Burton's view that nothing but Russian preponderance in Palestine stood in the way of its reoccupation by its old owners. Should, however, the Jews ever return to power in the Holy Land he questions whether their dominion would last long:—

"Those who know the codes of the Talmud and of the Safed School, which are still, despite certain petty struggles, the life-light of Judaism, will have no trouble in replying. A people whose highest ideas of religious existence are the superstitious sanctification of Sabbath, the washing of hands, the blowing of rams' horns, the saving rite of circumcision, and the thousand external functions compensating for moral delinquencies, with Abraham sitting at the gate of Hell to keep it closed for Jews; a community which would declare marriage impossible to some twelve millions of Gentiles, forbid them the Sabbath, and sentence to death every 'stranger' reading an Old Testament; which would have all the Ger who are not idolaters without religion, whilst forbidding those whom it calls 'idolaters' (the Christians) to exercise the commonest feelings of humanity; which would degrade and insult one half of humanity, the weaker sex, and which would sanction slavery, and at the same time oppress and vilify its slaves by placing them on a level with oxen and asses; a faith which, abounding in heathen practices, would encourage the study of

the Black Art, would loosen every moral obligation, would grant dispensations to men's oaths, and would sanction the murder of the unlearned; a system of injustice, whose Sanhedrins, at once heathenish and unlawful, have distinguished themselves only by force and fraud, for superabundant self-conceit, for cold-blooded cruelty, and for unrelenting enmity to all human nature,—such conditions, it is evident, are not calculated to create or to preserve national life.....A year of such spectacles [as stoning, flogging, &c.] would more than suffice to excite the wrath and revenge of outraged humanity; the race, cruel, fierce, dogged, and desperate as in the days of Titus and Hadrian, would defend itself to the last; the result would be another siege and capture of Jerusalem, and the 'Chosen People' would once more lie prostrate in their blood and be stamped out of the Holy Land."

This savage style of writing hurts only Burton's own memory. There is hardly a trace of the scholar in his unlucky treatise; it reads like the production of a party pamphleteer. The preface states that Burton obtained his (assumed) knowledge of the Jews by mixing in disguise among the people of Damascus. One dislikes this mode of worming out information, and in a Consul representing the British Government such disguises and pryings seem quite out of place. There are, however, no remarkable results of these secret investigations, as far as we can see. A violent attack, in clumsy English, unsupported by evidence, only recoils on its author.

The second essay, on 'The Gypsy,' ought to be interesting, considering the gipsy-like character and sympathies, and even physical traits, of the writer himself. As a fact, it is dreary and uninforming. Nearly seventy pages are taken up with a so-called "review of Bataillard's reviews," or, in other words, an attempt to prove that Burton enunciated the Jat theory of gipsy origin much earlier than Bataillard—as if any one cared a straw about priority in promulgating a theory which has never been proved! No one now takes any interest in the dispute, which is more than twenty years old; and in the rest of 'The Gypsy' we have not observed anything particularly new or valuable. The philological aspects of the subject occupy most of the essay, and it is difficult to feel much confidence in Sir Richard Burton as a comparative philologist, extensive as his linguistic acquirements undoubtedly were. A man who could coin the word "Judophobic" seems to lack scholarly education, and this was, in fact, Burton's great deficiency. He was not a trained scholar: hence his jealous aversion to "armchair philologists."

The essay on 'El Islam' appears to have been written soon after the famous pilgrimage to Mecca, or about 1854, and half of it consists of the author's views on the history of religion from the very beginning. This part may safely be skipped. The score of pages which bear upon Islam contain a rather commonplace defence of Koranic Islam, and a repudiation of the Sunnah and Ahadith. The essay is not free from mistakes and misprints, and, like the rest of the volume, it is lacking in charm, persuasiveness, and the philosophical spirit. Burton did and wrote some memorable things in his wandering life, and those who wish to think the best of him, of his judgment, his temper, and his style, will do well to leave

the present volume uncut. Had Lady Burton consigned it to those historical flames, scholarship would have had nothing to regret.

*Songs of Love and Empire.* By E. Nesbit. (Constable & Co.)

In reviewing 'A Pomander of Verse' (*Athenæum*, December 14th, 1895) we were able to say that Miss Nesbit's new book showed a considerable advance on her previous work in verse; but we can scarcely say the same of 'Songs of Love and Empire.' A writer with a delicate and graceful talent for a certain kind of love-poetry, she has not, we think, been wise in attempting solemn odes addressed to the Queen and to the memory of Nelson. Few writers have ever done that sort of work well, and if it is not done exceedingly well it is tedious reading. Patriotic verse about England can scarcely help being rhetoric, and in the present instance it sometimes becomes foolish rhetoric, as in these lines:

Oh, if the gods would send us a balm for our sick, sad years,  
Let them send us a sight of the scarlet, and the sound of the guns in our ears!

For valour and faith and honour—these grow where the red flower grows,

And the leaves for the Nation's healing must spring from the blood of her foes.

This ingenuous desire of war for war's sake is the sort of feeling which can never make good poetry, because it can never come from a really fine, passionate, and honourable conviction. The martial desires of a successful and unmolested country are appropriately known as Jingoism; it is only the martial desires of a weak and oppressed country which can have any reason for existing, and hence can possibly make good poetry. When Mr. Swinburne, for instance, wrote the 'Songs before Sunrise' he had the incomparable subject of Italy fighting for her liberty, and the poems which so heroic an occasion called forth have lost none of their significance to-day, because a country fighting for her liberty must always remain one of the great spectacles of the world. Miss Nesbit has no such subject-matter; her desire that England should go to war, apparently with any nation and merely for the sake of keeping herself in exercise, is no more a poetical than it is a reasonable sentiment; and if subject-matter and sentiment were alike admirable, her particular talent is not at all the talent for political and patriotic verse.

What she can do, and what she does, often very charmingly, in the remaining part of this book, is to invent little parables of the more tender casuistries of love. Her verse is very womanly, and it is full of touching little confessions of a woman's moods, the hours of an ordinary day, when the present is not too absorbing for memory nor the past too vivid to be remembered without peril. In its way it is personal, in its way dramatic. The emotions are certainly emotions familiar to the writer in her own experience; the form in which they are expressed is only too vague and generalized, too little commanded by actual circumstance. 'Any Wife to any Husband' would be a fairly accurate title for most of these poems; and we feel that the writer herself looks upon them in somewhat that

light. But a poem, in its origin, must be one of two things: it must be absolutely personal or it must be absolutely dramatic. To be partly one and partly the other is to miss two merits in the attainment of a single defect. That is one reason why these verses, which have really so much feeling in them and are often so dainty in form, do not appeal to the reader in that irresistible way in which verse should appeal to him. We are lightly touched; we admire in passing; the book gives us, as we read it, the pleasure of verse that is really verse, that has something of the charm of singing; and then we put it down, and find that it has left no more impression on the mind than the passing of a summer cloud leaves upon the sky to which it has given a moment's variety.

A moment's variety, a moment's pleasant shadow! That, after all, is not too little to be grateful for; and at a time when new poets are coming up in such tangled and thorny abundance it is always pleasant to read verse which is, at all events, so simple, so gentle, and so delicate as this:

Like the sway of the silver birch in the breeze of dawn

Is her dainty way;

Like the gray of a twilight sky or a starlit lawn

Are her eyes of gray;

Like the clouds in their moving white

Is her breast's soft stir;

And white as the moon and bright

Is the soul of her.

Like the murmur of woods in spring ere the leaves are green,

Like the voice of a bird

That sings by a stream that sings through the night unseen,

So her voice is heard.

And the secret her eyes withhold

In my soul abides,

For white as the moon and cold

Is the heart she hides.

*Through Persia on a Side-saddle.* By Ella C. Sykes. With Illustrations and a Map. (Innes & Co.)

At the outset of her narrative Miss Sykes vividly recalls how strongly prepossessed she was in favour of her brother's suggestion that she should accompany him on his third journey to Persia, and assist him in organizing a home in the town of Kerman, where he had been directed to "found" a British consulate. Of the spirit in which she landed at Enzel some notion may be obtained by the following extract from the second page of her book:

"I can never forget my feelings of joy and exultation when I realized that I was at last in Persia, on the threshold of a new life, which I ardently trusted might have its *quantum* of adventure. I had been civilized all my days, and now I had a sense of freedom and expansion which quickened the blood and made the pulse beat high. The glamour of the East penetrated me from the first moment of landing on its enchanted shores, and although many a time I encountered hard facts, quite sufficient to destroy the illusions of most folk, yet they struck against mine powerless. I was under a spell throughout my stay in Persia—a spell that endowed me with rose-coloured spectacles, and which, even as I write, fills me with a strange yearning for the country which became a much-loved home to me, and where I spent the happiest years of my existence."

For the journey to which reference is now made, Her Majesty's Consul at Kerman—himself no mean authority on Eastern

Persia having comp worth peter aman and to he regar half dist Tehr Kelan roug excl alwa throu cause of t or tr Christi an incog mode ably volv Th rand trav good obse ciati "The I visit he w to ha to a health word dom dism hims best, " upper They is wa trou or ev It m and d tial. gath durin shade glidi soph Ori hour the ship and on to The ance a po wait to on the not civi com it is rath

Persian deserts—may be congratulated on having been able to secure the services and companionship of so capable and trustworthy an assistant; one not only competent to fill the office of secretary or amanuensis, but also a chronicler of events and discerner of character; one who, true to her own sex in disinterestedness and disregard of self, possessed a power of endurance that would do credit to the harder half of humanity. With respect to the distance traversed—fitly divisible as from Tehran to Kerman, Kerman to Kelat, and Kelat to Karachi—we may put it down roughly at a minimum of 2,000 miles, exclusive of occasional detours. It was not always, nor indeed for the greater part, through new or unexplored country, because much had been done in one or other of the sections named by individual agents or travellers who succeeded Pottinger and Christie; and the greater part of Baluchistan has practically ceased to be *terra incognita* since the introduction of the modern Indian survey. But it may reasonably be questioned whether the tracts involved had ever before been ridden over by an English lady on an English side-saddle.

Three passages, taken more or less at random, from the record of the author's travels before she had left Kerman are good evidence of an intuitive faculty of observation, and have a smack of appreciativeness:—

"It was surprising to see the interest that the Persian gentry took in our servants. If a visitor called, and accompanied us on a ride, he would invariably drop behind us after awhile to have a talk with the grooms, and if he stayed to a meal with us, he would ask after Hashim's health with effusion, and always exchange a few words with him. This kindly concern as to our domestics was constantly shown if any were dismissed. The culprit would at once betake himself to the guest he thought we liked the best, and beseech him to intercede for him."

"One of the nice traits about the Persian upper classes is their intense love of a garden. They have no desire to work in it, to see that it is well weeded or kept in proper order, or to trouble overmuch what flowers and vegetables, or even crops, their gardener may grow in it. It may be as wild and neglected as it pleases, but it must contain running water, shady trees, and a few mud platforms; all these are essential. A Persian gentleman is quite content to gather his friends round him in such a place, during the hot summer days, where the grateful shade of the trees and theplash of the water gliding by are conducive to those long philosophic or religious discussions so beloved of Orientals, while tea and *kalianis*, slumber and hours of prayer all play their part in helping the time to slip pleasantly away."

"In Persia, it is a sign of particular friendship to give orders to the servants of your host, and a Persian only takes this liberty when he is on terms of great intimacy with the household. The Prince was the only one of our acquaintances who did this, but the others always made a point of inquiring after the health of our head-waiter, when they came to the house, this attention being supposed to be an indirect politeness to ourselves."

Perhaps the system of judicious "tips," not unknown or unpractised in our own civilized country, may have something in common with this last-noted procedure, only it is to be feared that the object would be rather to enhance the personal comforts of the "tipper" than to consult the interests of his host.

A longer extract from the second half of the volume illustrates a singular custom and presents a very true picture:—

"The Baluchi camels were for the most part small and underfed, each one being led by a cord fastened through its nostrils, a most cruel arrangement, and having a driver apiece, who had an interest in the animal, owning one of its legs in lieu of pay or rations; and, in consequence, grumbling if it had to carry any save the smallest of loads. As these burdens are fastened on in most careless fashion frequent halts have to be made to readjust them, and this process appears to be extremely repugnant to the camel mind. The creatures groan and roar as if possessed during the operation, opening their long jaws wide, and grumbling and gurgling somewhat like a very naughty boy in a tremendous passion, and even when they are up on their springy padded feet again they utter more remonstrances, and twist up their absurdly inadequate tails. The Baluchis ride one behind another on their camels, and the man who has the front seat climbs with his bare feet up the shoulder and neck of the lofty beast, which only kneels to receive one of its riders; the creatures are driven by a rope halter, and guided and punished by being struck on the neck with a light stick. The human voice comes much into play in this part of the world. Noises somewhat resembling such sounds as '*M-m-m*' and '*Dru-u*' urge the camels on; while a sort of '*Hah*' induces them to quench their thirst, when there is enough water; they would probably stand by the pool or stream, wrapt in a reverie, for an hour at a time if this form of persuasion were not resorted to. 'The life of a camel is but forty days' is a Baluchi proverb, referring to the little hold these primeval sort of creatures appear to have of existence, a camel lying down and giving up the ghost on the merest pretext. On the other hand, they are wonderfully good climbers, carrying their loads up and down the steepest passes; and we noticed that whenever they were unloaded and let loose they invariably made their way to the summit of the low hills and would stand there silhouetted against the sky-line."

At Bam, the once frontier town of Persia, we read that Capt. Sykes and a travelling companion, Count Magnis, "went off to inspect the celebrated fortress, the Governor having specially invited them to visit it, a privilege never before accorded to a European." There is here apparently some slight misunderstanding. It is true that when the officer appointed to arbitrate on the Sistan boundary dispute was on his way to the Lower Helmand in 1872, he was refused admittance to the fort of Bam, for himself and staff, without a special order from Kerman. But this order had been spontaneously given to the same officer on the occasion of his non-official visit six years previously (in 1866). In the capacity of a simple traveller, passing from Tehran, Yezd, Kerman, and Bampur to the sea-coast, he then secured admission to the interior of the Bam stronghold, and was most courteously received by its commandant.

If it were obligatory to hunt out shortcomings in a volume which has so much to recommend it in easy and even artistic description and general truth of colouring, objection might perhaps be taken to a superabundance of illustration and profusion of detail in matters which are comparatively trivial; but these, if defects at all, are inseparable from the subject. Exaggeration is rampant in Persia; and small domestic incidents have an importance which cannot be ignored by those who

attempt to relate them to home readers. Western writers, if they are not prone to exaggerate, must beware of falling into the opposite extreme and indulging in a monotonous commonplace. They will soon realize that in travelling in the land of the Lion and Sun the scenery which is constantly shifted before them presents little variety in its respective shifts; the new landscape is a quasi-repetition of the old. Monotony of material must be covered by a fluent pen. Miss Sykes is never dull and seldom beats about the bush; but in telling her story she must be left to her own devices. If she makes too much of any one particular phase of her experiences she will doubtless apply a remedy in a second edition. May we add that, on such occasion, a few transliterated names and words might be usefully reconsidered? Many of the photographs are worthy of commendation; but an index would be an advantage.

*Alcuin Club Tracts.—I. The Ornaments of the Rubric.* By J. T. Micklethwaite. (Longmans & Co.)

The object of this tract is to correct what its author believes to be an error in the popular conception of the ecclesiastical law relating to the ceremonies which it is permissible to use in the worship of the national Church. So far as it is merely a legal treatise we have no concern with it, but as the illustrative details which Mr. Micklethwaite has gathered together are of importance for all who are interested either in mediæval life or the theological struggles of the sixteenth century, there is every reason for making a few remarks upon the author's contentions.

It has been hitherto generally accepted that the rubric which ordains that the ornaments to be retained were such as were in use in the second year of Edward VI. had reference to the first Prayer Book of that monarch, which was issued in that year; but Mr. Micklethwaite argues that this cannot have been its meaning, for that book only received the authority of Parliament on January 21st, 1549. This is just within the specified time, for Henry VIII. died on January 28th, 1547, so that the second year of Edward VI. came to an end seven days after the Parliament's sanction of the book. Were this all, Mr. Micklethwaite's contention would not have much force in it, but he proceeds to show that the time when this first Prayer Book was to come into use was determined by the statute. Whitsunday was the day fixed—that is, June 9th, 1549, which is, of course, nearly in the middle of the king's third year; but there was a proviso inserted, probably for the sake of giving satisfaction to the more advanced among the reforming party, that if the book could be procured before the time specified, it might come into public use three weeks after a copy had reached the local authorities. This delay was no doubt for the sake of allowing the clergy time to study the volume so that they might use it intelligently. To men who had been accustomed to the Latin services only, except in the single case of the 'Order of Communion,' a book little more than two years old, which in many parts of the country may never have come into use, would be strange, and three weeks no un-

reasonable time to allow for conning it over. When it is taken into account what a slow process the carriage of parcels was in those days, it is certain that even if the book were already printed and bound, for which, so far as we know, there is no evidence, Mr. Micklethwaite is accurate when he maintains that "it could not have been used by authority of Parliament before the third year of King Edward." It is by no means necessary to estimate here what the legal force of these arguments may be. They are interesting only so far as they have induced their author to collect and arrange a great mass of evidence bearing on the English ritual customs of the later Middle Ages. A good work of reference on these subjects is sadly wanted, and here is at least the faint outline of one. There are already three or four dictionaries in English which profess to explain these things, but apart from the fact that they are at times far from trustworthy, they are in some directions not by any means so comprehensive as they ought to be, while in others there is no little amount of surplausage.

Mr. Mickletonwaite's plan has not lent itself to an alphabetical arrangement, which we can only regard as a drawback, but each article is carefully written, and there is a copious index. He has avoided the very common blunder of assuming that the mediæval ritual and ornaments were the same, or at least identical in plan, in every church throughout the land. There is plenty of evidence that this was not the case, but if it were otherwise we might conclude that the dulness of uniformity was as far removed from the minds of those who all unconsciously devised the mediæval ritual customs as it was from those of the architects who built our old churches. This passion for having things all on the same plan has been attributed to our Reformers, and there are certainly passages in the Book of Common Prayer which countenance this; but such evidence, notwithstanding the charge, is only accurate in a slight degree. The craze for making things all of a pattern is earlier than the Reformation, and took root in countries where theological change never spread. It spoilt, for instance, some of our late Perpendicular architecture. It shows itself in the Papal reforms of Roman service books, in the temporary approval of Cardinal Quignon's Breviary, and in the suppression of local rites over a great part of Europe. What was the cause of this change from a delight in variety to what, in not a few cases, reached to an absolute passion for drowsy monotony, it is hard to say. Those who attribute it to the spread of so-called classical architecture consequent on the Renaissance generalize, in our opinion, on insufficient data. However this may be, it is to the political and theological forces liberated by the Reformation that must be attributed the loss of the objects employed in the ancient ceremonial worship and the very memory of the rites themselves, so nearly obliterated that the most patient antiquary cannot fully realize what the churches and their surroundings were like, in either arrangement or ritual, in the years before the change began. Another puzzling thing is that the writings of the Reformers, who are our chief authorities on so many ques-

tions, deal not only in an unsympathetic spirit with the old observances—this was but natural—but also blend what were undoubtedly foreign customs with our own home developments in a most confusing manner. For example, Barnabe Googe's 'Popish King's dome,' which is a translation of a Latin satire written by a German, has been constantly used without investigation to illustrate both the religious customs and the folk-lore of this country. It is a valuable book for several reasons, but utterly untrustworthy for things English, unless confirmed by other evidence. Our chief sources of information on several of the matters on which Mr. Micklethwaite treats are churchwardens' accounts, wills, and inventories, but they are, after all, a dangerously imperfect record. Much that we should like to know will probably never be recovered, as so great a part of our present knowledge is merely accidental. The author supplies a remarkable instance of this. Dom Claude de Vert tells us that in the beginning of the eighteenth century there were some churches in France where a veil of violet or black was suspended at the time of the elevation just opposite the priest. No known rubric mentions this custom, and so far as the author's knowledge extends there is not a trace of its existence in any country of Europe; but he has discovered in churchwardens' accounts four passages indicating that there was a parallel custom in this country. We say advisedly discovered, for although the entries had been printed before, no one had known their meaning. Yet if this custom were not common to the whole kingdom, it must have been widely prevalent, for there are two examples from London, one from Berkshire, and another from Lincolnshire. The object of the ceremony is by no means clear: the French ecclesiastic hazards one suggestion, and Mr. Micklethwaite another. Neither of them is convincing.

The account of the hanging pyx wherein the eucharist was suspended over the altar is the best we remember to have seen. The Southern custom of locking it up in a box standing upon the altar was, it is pretty certain, unknown to mediæval Englishmen; but there is proof that it was beginning to be introduced during the archiepiscopate of Cardinal Pole. The English pyx seems to have been of cup-like or globular shape, though there is some evidence that very occasionally it assumed, probably under French influence, the form of a dove. The sacrament-cloth, as it was called, was a canopy of half-transparent muslin which hung over the pyx. This canopy was sometimes decorated with crowns, which gave Protestants the pleasure of calling it "the Bishop of Rome's hat." These crowns had probably no relation whatever, except one of pure accident, to the Papal tiara, but were a piece of symbolism derived directly from the book of Revelation (xix. 2). These things should have been brought vividly before the reader.

Is the author quite sure that the super-altars—that is, altar-stones duly consecrated, but of small size, so that they might be conveniently carried about—were not consecrated for use in the parish churches where they were to be found? He thinks they had been left to the fabric as mere ornaments, as they could have been of no avail.

in a church which had consecrated altars of its own; this, however, is most questionable. The high altar of a church would in every case be consecrated, but it does not by any means follow that this was universally the case with the minor altars; besides, many parish churches had chapels at a distance which were served by the priests of the parish church. Is it certain that the altars of these humble oratories were always consecrated? It is possible that in many cases they were not. Does not Mr. Micklithwaite also think it probable that on rare occasions—times of pestilence, for instance, such as the years of the Black Death—mass would be said for the poor sick folk in secular buildings where something to serve as an altar would have to be put up for the occasion? If this were so, the movable altar-stone would be called for.

Mr. Micklethwaite admits that he does not know what was the form of the clappers which were used for the purpose of making a noise on the last three days of Holy Week, when bells were silent, but he suggests that they were boards hung up and struck by a mallet. Such things were, and we think still are, used in monasteries to give notice of the death of an inmate, and also when the bells are not rung; but we believe that the clappers once to be found in our parish churches were of a different kind. They were, we would suggest, three or more thin pieces of board, from nine inches to a foot square, fastened together by a thong or cord. Furnished with an instrument such as this, the clerk, sexton, or whoever else was deputed to the post, would perambulate the village to summon folk to church. The noise produced by a stationary board smitten by a hammer would be heard but a little way. Clocks were articles of luxury only to be found in large towns, and perhaps in the houses of a very few great persons, so that without some information such as this people would be for the most part ignorant how time was passing on days when the sun did not shine. Barnabe Googe, in his 'Popish Kingdome,' says:—

The boyes before with clappers go, and filthie noyses  
make;

but his strange verses, as we have said above,  
are no testimony as to English usage unless  
they receive corroboration. What is perhaps  
more to the point is the fact that in York-  
shire and many other parts of England  
instruments such as we have described still  
go by the name of clappers or claps, and  
are constantly used by boys to scare birds  
away from corn.

The author, like others who have devoted their attention to these subjects, is in doubt as to the use of the font-cloth. It was commonly of linen, though sometimes of silk. We have no solution to offer. It may, however, have been that, as in those days baptism by immersion was by no means unusual, the font-cloth was a towel used for drying the newly baptized babe. Fonts were almost always kept under lock and key. We have examined many old ones, and do not call to mind more than one or two examples which do not show some trace of the place where the lock-staple had once been fitted. Mr. Micklethwaite mentions the fact of fonts being thus secured, but he does not append the reason. The Council of Durham (1220) informs us that they

were "sub sera clausi teneantur propter sortilegia." People evidently carried off the blessed water to use it for telling fortunes.

*Reminiscences.* By M. Betham-Edwards.  
(Redway.)

COLLECTIONS of small-talk and personal gossip are so plentiful nowadays, and satisfy so many readers, that Miss Betham-Edwards may be excused for adding to the number. Her volume might have been improved, however, by careful editing. It has evidently been put together in a hurry, without due regard to rules of punctuation, or even of grammar, and unluckily the author has a pompous way of uttering commonplaces. In support of her statement in the opening chapter that "the dawn of literature as a force upon any active intelligence is ever of psychological interest," she writes:—

"Oddly enough, a novelist who has sedulously avoided sensation, who in maturer years has but moderately relished this element in fiction, should have surrendered to the wand of Eugene Sue!"

In other words, as a child of six or seven, she "listened breathlessly, every page heightening feverish excitement," to her governess's reading aloud of some portions of "the masterpiece of this writer," and, though she was sent to bed before the evening's entertainment was over,

"the gaps were filled by aid of imagination, enough being heard to glow over in secret, to remember ever after."

This is not a complete autobiography, but it shows clearly how the writer was influenced by her surroundings, and how she profited by them. A Suffolk farmer's daughter, and for a few years after her father's death a farmer herself, with no such exciting experiences as befell Mr. Hardy's Bathsheba, she was helped by her training to become a successful novelist and a precise delineator of some phases of French life. Her most interesting chapters are those in which she describes the farmer-folk, the peasants and others near Ipswich in the early years of the Victorian era. She was a diligent student of the village comedies and village tragedies enacted round her, and her sketches throw light on social arrangements that are now, perhaps, passing away. "Farming," she says, "was a fine business fifty years ago"; and it had its pleasures, prominent among which were the big winter parties:—

"Gigs would be got ready soon after the early dinner, arrival being timed for three or four o'clock; the gentlemen would take a farming survey, the ladies chat over needlework, at five o'clock tea, if tea it could be called, awaiting hosts and guests. The first course of this elaborate repast consisted of home-cured ham, that incomparable Suffolk ham pickled in spice, and harvest beer; harvest beer, itself clear as sherry and twice as strong, was drunk with this dish; next came the strongest of tea and the richest of cream with rusks, also a Suffolk specialty, and cakes equally unrivalled. The tea things removed, hot water and spirit decanter would be brought out, pipes smoked, thereby apparently digestion being restored. Seldom did any one seem the worse for such prolonged eating and drinking."

In those days farmers kept to their own station in life, and were proud of their independence:—

"The East Anglian farmer never or very rarely indeed thought of a dowry first and a wife afterwards. To marry for money was looked upon mean and low, a derogation of manhood. Such an offence against accepted standards was never forgotten. Any man who married for money straightway lost caste and consideration. There was once a case in which such a sacrifice seemed of pressing necessity. Mr. H— E—, younger son, then middle-aged, of a numerous family of farmers, had been unlucky, a few thousand pounds would set him on his feet and enable him to hire a more promising 'occupation,' thus was a farm usually called. Half a dozen miles off lived the Misses S—, spinsters of known fortune and of reputed shrewishness. Egged on to the enterprise by his brothers and sisters, literally worried into the business of wooing, the recalcitrant one day had his gig cleaned, his harness polished, and dressing himself in his Sunday's best, drove off to propose for the better favoured heiress's hand. Two hours later he was seen dashing homewards in a state of frantic jubilation. As all the members of his family rushed out to meet him they felt that they could not misread the tell-tale front. 'Thank God,' cried one and all, 'it is settled!' The bridegroom to be, so they regarded him, threw the reins over his horse's head, lead animal and gig to the stable, then returned not as yet having opened his lips. Once inside the house he burst out with unfeigned relief. 'She has refused me!'"

Miss Betham-Edwards is severe on the Church, as represented by her rector and his family, who were well-meaning people, it would seem, but possessed no spiritual hold on the parishioners, of whom the poorer sort flocked to church before Christmas time, when doles were to be obtained, but for the rest of the year went to chapel or nowhere. In the clergyman's nursery a well-known hymn was thus parodied:—

Whene'er I take my walks abroad,  
How many poor I see  
Eating pork without a fork,  
Oh, Lord, what beasts they be!

Miss Betham-Edwards speaks very disparagingly of Mimosa House, Peckham, where she passed six trying months as a governess pupil, but where she began a lifelong friendship with her cousin, Miss Amelia B. Edwards, to whose influence was partly due her own drifting into a literary career. She began to write in her teens, and became a contributor to *Household Words* under Charles Dickens. In due time she made London her home, but at length France and other foreign countries grew more attractive to her. For many years she was on intimate terms with Madame Bodichon, through whom she became acquainted with George Eliot and George Henry Lewes, and it is about these three that her literary "reminiscences" are most ample. They tell little, however, that is fresh or instructive. Briefer, but more enlightening, are the notices of Mr. Bradlaugh, Karl Marx, and others whom Miss Betham-Edwards occasionally met. Some superficial judgments, like those on Carlyle and Browning, are in bad taste; nor are two chapters of titillate-tattle about the Abbé Liszt, and one about Goethe's daughter-in-law and grandson, whom she visited at Weimar, of much value. Here is a favourable specimen:—

"Otilie von Goethe was then occupying a modest flat in the Schiller Strasse, and it was there that I made her acquaintance. I found an old lady dressed with scrupulous neatness,

one might almost say, coquetry, her soft grey cashmere dress and white muslin kerchief recalling the Quaker matrons of my childhood. Goethe's fondly cherished daughter-in-law must have possessed no small share of beauty in youth, her bright eyes, silvery hair and vivacious expression rendered her handsome still, the lower part of her face being marred by a certain heaviness indicative of strong will. When foreign speech is made the vehicle of thought, conversational powers are not to be adequately appraised. The Frau von Goethe was fond of talking English, which she spoke fairly well, not well enough, however, to give her thoughts free play. In German I could well fancy her shining in epigram, persiflage and repartee. Intellectual force she hardly possessed. 'I am very glad at all times to welcome the countrywomen of my late dear friend Mrs. Jameson,' she said, receiving me with the urbanity and 'grand air' of a great lady, such indeed she had been all her life. The very atmosphere of a court hung still about attitude, speech and intonation. Every word was uttered deliberately and with what I will unhesitatingly call well-bred distinctness."

Miss Betham-Edwards must be thanked for having discreetly excluded still living persons from her "Reminiscences." She supplies some interesting descriptions of social arrangements in Austria and Germany, as she saw them a generation ago. In these, as in her account of Suffolk life, she is at her best.

*Bimetallism: a Summary and Examination of the Arguments for and against a Bimetallic System of Currency.* By Major Leonard Darwin. (Murray.)

MAJOR DARWIN may be congratulated on having accomplished what hardly any one has succeeded in doing for some quarter of a century—writing a really powerful and able book on bimetallism. Few passages in currency discussion have been more disheartening to the economic student of the present day than the manner in which this very important subject has been treated. From first to last it has been made little better than a "party" question, discussed from the point of view of advantage or disadvantage to individuals or to classes, and without any distinct conception of what the standard of value should be. In the midst of the deluge of what have been little better, for the most part, than controversial pamphlets, it is a real satisfaction to meet with a writer who is able to do justice to the arguments in favour of and against the double standard as a whole. In connexion with this the most striking thing in the volume, perhaps, is the diagram at its commencement. This places before the reader, with the clearness of view which a well-arranged and graphic illustration affords, the relative values of gold and silver for more than two centuries.

From the commencement of that period, for about one hundred and eighty years, the variations, though frequent, were kept within narrow limits. During the last twenty years (period 1875-1895) the changes are quite beyond any previous records. In this latter period there is a succession of constant leaps upward, from a ratio of 1 to 16 till finally 1 to 32 is attained. In the diagram the length of time that the legal ratio in France lasted is carefully plotted out. It is shown that the moment this factor ceased to operate the

bond of union between the two metals was severed. This diagram practically represents the text on which the argument of the volume is founded. The bimetallic theory is carefully explained, and the fact made clear that legislative decree actually kept the balance of the exchange between gold and silver on an even level for a good century.

The author also discusses the choice of a ratio, and the influence of stability or instability in the purchasing power of the standard, and deals carefully and fairly with all the leading questions involved. An appendix enumerates the production of gold and silver for the last four centuries, the sums for recent years being stated in annual amounts. These tables place before us the curious but undoubted fact that since the year 1873 the production of silver has increased far more rapidly than the production of gold. This is the exact reverse of what might have been expected. The metal which is "depreciated" has been sought for far more eagerly than the one which is "appreciated." After a long and brilliant inductive examination, investigating many of the side issues as well as the main points of the question, Major Darwin arrives at the conclusion that what he terms "market-ratio bimetallism" is the object to be sought. He winds up his arguments with the following words:—

"The above is an outline of the arguments to be considered in forming a judgment on this difficult question. They are in many respects evenly balanced. My own view is that, whatever course we adopt, we are stepping into a future for which the past gives us most inadequate guidance, but that, on the whole, the balance of probable benefits and evils is distinctly in favour of market-ratio bimetallism."

We cordially recommend this book to all who desire information on a subject which to many appears an easy matter to discuss, but which really is one of the most difficult economic problems of the day.

#### NEW NOVELS.

*Miss Betty's Mistake.* By Adeline Sergeant. (Hurst & Blackett.)

HALF-WAY through her new story it would appear as if Miss Sergeant suddenly realized that it must at all cost be rescued from the reproach of dullness. This was certainly imminent, for the description of Lina Denison's home life with the father whose worst offence is that he has overtaxed his brain in the production of popular novels is not entertaining. Therefore the novelist is made to commit a crime, of which insanity could be the only legitimate explanation, and involves in his downfall a maiden lady of eccentric habits, but blameless past. We do not believe that, for all her eccentricity, Miss Betty would have committed this particular mistake, nor that Gilbert Denison, an undoubted gentleman, would have taken advantage of it. However, they are relentlessly sacrificed to the exigencies of a partially new and very complicated plot, and for a prolific writer such as Miss Sergeant to have found anything at all new to write about is, no doubt, in itself a matter of congratulation. We cannot profess much interest in the ultimate union of Lina and the immaculate young man who was so ready to throw her over; but there is, in spite of its improbabilities, much that is

readable in the story, and the description of the feckless Archer family is quite in the author's happiest manner.

*Young Blood.* By E. W. Hornung. (Cassell & Co.)

It is chiefly for the sake of Gordon Lowndes that we are tempted to say that this is the best book Mr. Hornung has yet achieved. Gordon Lowndes stands midway between the hero and the villain of the piece. He is not troubled by an over-scrupulous conscience; he has not even an ordinary one, and yet it is impossible not to love him, he is so clever, his temperament is so fascinating, his courage, though ridiculous, so obvious and serviceable. Mr. Hornung has realized him to a nicety. It is a masterly piece of portraiture. Mr. Scrafton, the villain, is quite a credible person; but he is not interesting. Harry Ringrose, on the other hand, is a decidedly clever representation of a more or less ordinary young man and his troubles and joys in the initial stages of a literary life. His experience at Mrs. Bickersteth's school makes entertaining reading; but when he is in the company of Gordon Lowndes he becomes invisible at once—Lowndes naturally takes all the attention. A word must also be said for "Bacchus," who shared Lowndes's office with him. He is sketched in a word or two—but it is sufficient. As to the story, you feel that the missing man would not have been restored to life were it not that Harry might marry Gordon Lowndes's daughter; but it is a very interesting story, and most ingeniously worked out.

*The Keepers of the People.* By Edgar Jepson. (Pearson.)

This book is in some sort a sequel to 'The Passion for Romance' of the same author, which we noticed favourably two years ago, but the old characters are not so attractive in their new setting. The author seems to consider that England is a "hag-ridden" country; and he proceeds to construct a kind of Utopia (situated somewhere on the north-west frontier of India) where the ladies are treated more austere. He introduces the reader to the *dramatis persona* in an English country house, and then takes him to Varandaleel, where the rest of the story is narrated. A benevolent despotism, coupled with a proper, or (as it seems to us) an improper subordination of one sex to the other, is the main feature of the book. The interests of the race are everywhere opposed to those of the individual; and, on the whole, an attractive object lesson is constructed. It is evident that care and labour have been devoted to the compilation, and the story which accompanies the narrative is interesting, and at times exciting. Its subject is illustrated throughout by depicting English people in these strange and novel surroundings; and by these means the contrast between the real and the ideal states of society is made more agreeable. The book is decidedly strong meat in places.

*Cross Trails.* By Victor Waite. (Methuen & Co.)

This novel is full of strength and reality. It belongs, unfortunately, to that class of fiction which appears to be best suited to the

public taste of recent years, namely, sensational story-telling; but it is distinguished from the worthless mass of such books by reason of its genuine vigour and straightforward narration. So far as the plot is concerned, the story has been told scores of times. But the setting of the story is remarkably natural and simple. As to part of the book, the reader becomes interested in life in the Argentina; as to the rest of it, there is an equally graphic description of the settler's home in New Zealand. Both sections provide good reading; and in both there is no difficulty in realizing the characteristics of each person who appears on the scene. The actual composition is in no way remarkable; but the writer shows literary instinct in describing some details and in leaving others to the reader's imagination. The title of the book is due to the repeated declaration that "it hurts to cross old trails"; and the man who says this and whose life and death form the chief subject of the volume has ample reason for his statement. There is now and then a piece of brilliant humour, which is nowhere used with better effect than in the closing scene. There are two or three passages in the book which render it more suitable literature for adults than for young people. We should have liked to give at greater length our reasons for appreciating this substantial and interesting work.

*Bunthorne.* By Charles H. Eden. (Skeffington & Son.)

This short and touching little romance is well worth perusal. It illustrates the "great sense of gratitude for many unobtrusive acts of kindness" rendered to one who is doomed to the loss of eyesight, and the story in which the author recounts the feelings of the patient is told with pathos and skill. We regret to find in the preface that Mr. Eden speaks of approaching blindness in his own case; but a notice at the conclusion of the volume shows that his literary energies are in no sense impaired.

#### SCHOOL-BOOKS.

*Virgil: Bucolics and Georgics.* Edited by T. E. Page. (Macmillan & Co.)—This is one of the best of the red "Classical Series" we have seen. Mr. Page, whose somewhat truculent attitude to earlier workers has disappeared, says:—

"It has been my aim not to render the notes confusing by too many references to the numberless views which have been put forward, often needlessly, by a host of commentators."

A sound principle, which other editors might follow more frequently. The introduction and notes on the text are both capital. On "formosam resonare Amaryllida" (Ecl., i. 5) a parallel passage such as "Ciceronem exclamavit" might have been added. We should also like to have had a word or two more on 'Arcadia,' the one reference to which in the index is wrong, while 'Arcades' is entirely omitted.

*Cæsar: The War with the Belgæ.—Cornelius Nepos.* By E. S. Shuckburgh. (Cambridge, University Press.)—These little books in the "Pitt Press Series" continue in each case earlier ones on the same authors by Mr. Shuckburgh, who is an excellent editor. We are glad to see that the practice of adding illustrations of antiquities is coming in, as it will help to make boys realize things better—the great difficulty. In the vocabulary to Nepos we

should prefer to see *molior* translated "make efforts" rather than "attempt."

*A Welsh Grammar for Schools, based on the Principles and Requirements of the Grammatical Society.* By E. Anwyl.—Part I. Accidence. (Sonnenschein & Co.)—The present 'Welsh Grammar' is designed to meet a long-felt want, both for a short practical grammar of the language and for a condensed and systematic summary of the results of modern comparative grammar as applied to the study of Welsh. The author acknowledges his indebtedness

"to the Report of the Committee upon Welsh Orthography, as well as to the writings of Zeus, Rhys, and other Celtic philologists."

But we cannot help observing that the Committee on Welsh Orthography will feel anything but gratified by the undecided way in which Prof. Anwyl has expressed himself on the question of Welsh spelling on the last page of this volume. He speaks repeatedly of the practice of "good writers" as if that settled the matter, and not the practice of editors and printers. In fact, he indicates clearly no system of spelling, but has practically given his sanction to the present state of chaos in which Welsh spelling may be said to be. However, we have no hesitation in saying that this is the first short grammar of Welsh which places the facts of the language in a scientific form before the reader. Hitherto Welsh grammars have been written very much as if Welsh were a sort of translation of English, and the parsing of Welsh sentences has been almost entirely done on that principle, so that a complete hash is usually made of all the peculiarities of the language; and they are many and important. But even Prof. Anwyl has not, we think, gone far enough in the right direction. He divides the verb, it is true, into personal and impersonal, but he also introduces an active and a passive voice. If the terminations of the latter voice had been confined to transitive verbs, there would have been nothing to say against it. Instead of that being so, however, the terminations are assumed by all verbs, and especially by the verb substantive, which shows, perhaps, a greater number of them than any other verb. The book will, we fear, leave the teacher in uncertainty how to parse. But we must confess that we feel thankful to Prof. Anwyl for going so far as he has done in stripping Welsh grammar from the English dress which never fitted it, and we hope that the schoolmasters for whom the book is intended will find it easy to use in their schools. It is not one which the beginner can use by himself: in fact, it is, as is stated on the title-page, a book for schools. One of the great difficulties of writing a very short grammar of Welsh is that of explaining the reasons for certain phenomena, which, in the absence of such explanation, assume the form of numerous details of no interest whatsoever in themselves. But, on the other hand, the explanations would involve allusion to past features of the language, going back commonly to a prehistoric stage. At the same time it is very necessary that the teacher should at any rate have adequate notions as to the history of the phenomena which he deals with. The plan of this grammar allows of this only very sparingly. Prof. Anwyl has done his best within the very limited space which he felt justified in devoting to explanations; but teachers who use his book should acquaint themselves with some work of wider scope, and doubtless the more intelligent of them will not fail to do so. Altogether, we hail the appearance of the 'Accidence' as the beginning of a new era in the teaching of Welsh grammar, and wish it all the success which it deserves.

A gifted American lady, Mrs. Francis J. A. Darr, publishes in French, through Mr. William Jenkins (Éditeur et Libraire Français), of New York, *Verbes Francais demandant des Prépositions: leur Emploi, avec Exemples*, a little

volume which will be found useful, in spite of a few printers' errors, by such, for instance, as employ Tarver's works. The compilation is one which must have demanded extraordinary industry.

*Lower German.* By Louis Lubovius. (Blackwood & Sons.)—This is a reading-book for the middle forms of schools followed by an outline of German accidence and exercises for translation from English into German. An attempt has been made by a Sol-fa transcription to interest boys in German school-songs. The volume is well designed, but it has its defects. The footnotes translating German words would be altogether unnecessary if the vocabulary at the end were complete, which it should be, and the English of the exercises for translation into German is in many instances not idiomatic. Perhaps, however, the latter defect is intentional.

#### AMERICAN FICTION.

Mr. W. D. HOWELLS seems more at home and more successful when he is telling a story than when he is shaping it into a dramatic form. *An Open-eyed Conspiracy* (Edinburgh, Douglas) is a capital specimen of his lighter style of narrative. It is a genial little study of incidents in American life thoroughly pleasing to English readers. It shows the easy good nature and kind-heartedness, not without some pretty touches of humour, which are among the characteristic charms of American society. Old-fashioned readers would have been pleased to know a little more before the close; but American novelists love to end abruptly with the suggestion of a problem of life or character.

*American Wives and English Husbands*, by Miss (?) Gertrude Atherton (Service & Paton), affords an excellent lesson of the way in which a novel with a purpose may be written successfully, especially when, as is usually the case now, the purpose relates to the feminine sex. Sarah Grand and writers like her, whose semi-avowed object is to show by their novels that women are at least the equals, if not the superiors, of men, invent monstrous beings, in whose mouths they put stupid and tiresome tirades that annoy the reader and would certainly convince no one of anything. But what these people attempt is here done charmingly and successfully without apparent effort. Miss Atherton may or may not have had the intention of showing in this book that women possess claims to have their individualities considered as much as men: she probably did not consciously start with any problem to resolve, she is too much of an artist; but the point is that by creating a living woman, who is human and not a mere bag of views, she makes intelligible the point which Sarah Grand and others wish to make, and goes far towards proving it. She brings her heroine from America, where the women are, as a rule, far better educated than in England, and where they have far more independence of thought and initiative: she makes her deeply in love with her English husband, who, in his stolid, somewhat limited way, is a fine honest gentleman, and, in spite of their real love and respect for one another, she shows how the woman's individuality is being gradually crushed out by the husband's obtuseness in not seeing that, while loving him, she may have interests of her own in addition to her interest in his ambitions. Miss Atherton does not put her reader's back up by setting forth to prove something; she simply states facts and leaves the reader to form his own conclusions from a convincing story. Even now we are afraid we may have alarmed our readers about this book; and it must be repeated that it is essentially not a book with a purpose, but a good story from which—as from all good writing—something may be learnt. The characters are all drawn with a vein of kindly satire which makes them decidedly amusing; and the book altogether is written with much wit.

The *History of Lady Betty Stair*. By Molly Elliot Seawell. (Dent & Co.)—This short, sad story opens in 1798 at the palace of Holyrood, and ends in 1827 with General Bourmont's campaign in Algiers. The latter date should probably be 1830. The author does not, however, profess to follow history accurately. At the opening the hero (called De Bourmont) is in attendance at the little French court at Holyrood. Lady Betty Stair is there as a lady in waiting. It seems odd that she (unmarried) should be sister of Angus Macdonald. De Bourmont and she fall in love, and all would have gone happily but for circumstances which, aided by the villain of the story, made Lady Betty believe that De Bourmont had killed her brother in a duel. De Bourmont goes away to fight for his country, and Lady Betty becomes a Sister of Mercy. Thirty years afterwards they meet—De Bourmont in command of the French forces, Lady Betty as Sister Claire, ministering to the wounded. The mistake had been discovered too late. The little book is well written, but the conclusion seems rather frigid.

*The Celebrity.* By Winston Churchill. (Macmillan & Co.)—The technique of this novel is decidedly good. The writing is easy and fluent, and never slipshod; such little dramatic movement as the story contains is well handled. The story is, however, slight, and hardly homogeneous. We have a hero who has written popular literature, and who gets into trouble through assuming an alias. There is a sort of subsidiary hero, whose chief characteristic is that he is quite unable to say which, if either, of two ladies is in love with him; there is a third person of importance, who provides money for every one to enjoy. That the reader's sympathies should thus be somewhat distracted is only natural. Nevertheless the book is distinctly good reading. It is witty, and it is devoid of offence to the most sensitive disposition. There is a good deal of those elements of phraseology which the English reader would call Americanisms; the action takes place almost entirely in the States and on the borders of the Canadian lakes; the book is even printed in America. 'The Celebrity' is a story that can be recommended to young and old alike.

Mr. Heinemann published *The Open Boat, and other Stories*, by Mr. Stephen Crane, stories which avoid the war episodes of 'The Red Badge of Courage,' but which almost all of them turn on the roughest incidents of frontier life, mostly in Texas. They show evident signs of that extraordinary ability, amounting to genius, which distinguishes all the prose of Mr. Crane; but we doubt whether they will hit the taste of the public in this country, as they are too sombre and too generally concerned with persons of a somewhat uniform type of white savagery. The Texan cowboy is, no doubt, a picturesque figure, but he becomes monotonous when repeatedly photographed by Mr. Crane.

#### OUR LIBRARY TABLE.

*The Recollections of Thirty-nine Years in the Army*, by Sir Charles Alexander Gordon, K.C.B. (Sonnenschein & Co.), are somewhat diffuse. Though he throws no new light on the events in which he took part, his kindly and modest disposition cannot fail to recommend even his accounts of domestic matters. Here and there mention is made of circumstances and practices dating back to the forties, which enable us to realize vividly the alterations in military matters which he has seen. The changes in the army medical department are striking, and as a rule satisfactory, but in other cases (according to the author) the reverse. In 1841, three months after being gazetted to the Buffs, the author was ordered to embark for India in medical charge of a batch of recruits. Notwithstanding that there was, as a matter of routine, a board on the chartered sailing ship

destined to convey the party to India, the said board either scamped its duties or the standard of requirements was exceedingly low in those days. The biscuits, for instance, were destined to become in a few weeks mouldy and honey-combed by weevils, and the water-tanks had been filled, "so it was said, from the Thames below London Bridge when the tide was at its lowest." In these days people would shudder at the idea of drinking water obtained from such a locality; but the writer of this notice was once told by a Peninsular veteran that after Thames water had undergone a fermentation and settled it was considered the best water available. In the Gwalior campaign of 1843 Dr. Gordon was temporarily attached to the 16th Lancers, and was present at the battle of Maharajpore. One of his cases was that of Lieut. (afterwards Sir Orfeur) Cavanagh, with a leg shattered by a round shot:-

"The turn of Lieut. Cavanagh to be attended to having come, he made a request that we should 'just wait a bit while he wrote to his wife,' for he had recently been married. This done, he submitted to amputation, and during that process uttered no cry or groan, though nothing in the shape of anaesthetic was given, nor had chloroform as such been discovered; then, during the interval purposely permitted to elapse between the operation and final dressing, he continued his letter to his young wife, these circumstances illustrating the courage and endurance so characteristic among men (and women) at the time referred to."

How slow progress was in respect to the better treatment of the soldier is shown by the following circumstance, which occurred in 1852 at Wuzzeerabad. Dr. Gordon joined with others in striving to improve the bodies and minds of the 10th Regiment, then suffering the trials of the hot season:-

"Meetings were held; tea and other light refreshments served in view to attracting men; lectures and demonstrations given on such subjects as Forts and Battles mentioned in the Bible, State of the Earth's Surface, Uses of the Human Body; classes for reading and writing also set on foot. Not long thereafter, a General Officer, by order of the Commander-in-Chief, arrived at Wuzzeerabad 'to put a stop to so dangerous an association.'

Among other experiences Dr. Gordon saw the siege of Paris, where he remained the whole time as Medical Commissioner from the War Office, and his chapters on the subject are mildly interesting. At the present moment, when the existing army medical system excites much attention, it is interesting to learn the opinion on the subject of so experienced an officer as the writer. It is evident from the whole tenor of his book that he regards the complaints made by some of those who are clamouring for better social treatment by their combatant comrades as altogether mistaken. Clearly Sir Charles Gordon, like every other good fellow, was quite on an equality with his companions, and looked upon the regiment as his home. Not a word is uttered by him of social slights. We cannot say much for the style and English of the book, which are poor, nor does it contain much of historical value. Readers will, nevertheless, find it pleasant, and will, we think, conceive a friendly feeling for the author.

MESSRS. G. P. PUTNAM'S SONS publish *Thirty Years of American Finance*, by Mr. Alexander Dana Noyes, a book which has no pretension to style, but which, without dealing with economic theories, gives an accurate account of the various financial laws and discussions of the United States since the war. It will be found of great value by all who are interested in such matters either from a business or from an economic standpoint, and the author appears to be entirely without prejudice upon financial questions, although he is intensely American in his views, as well as, we may add, in the language in which they are conveyed.

THE Annual Register for 1897, published by Messrs. Longman & Co., is as good as usual, and perhaps even more than usually

spirited and independent. On the whole, the tone is one of general support of the Conservative Government of the country, but on many questions there is complete detachment shown by the editor from mere party feeling. The account of the proceedings of the South Africa Committee is impartially disagreeable to both sides. It points out the laxity and want of skill with which the Committee did its work: "Those interested in keeping secret the true history of the raid were entirely successful, and it was generally by the merest chance that any fact of importance was elicited from the witnesses..... It was surmised that reasons of State had been found" for the concealment which is described. We are always doubtful as to the arrangement of the 'Annual Register' and the system upon which it is indexed. But it is most difficult to say what ought and what ought not to appear in such a publication, and in what way it can be rendered most useful for reference. The editor—on the whole, perhaps not unwisely—retains the traditional system. This practice of uniformity has, of course, the advantage that those who have been in the habit of using the book, and who have learnt how to use it, continue to do so to advantage. On the other hand, the plan adopted in the 'Annual Register' has always been one which begot impatience on the part of persons in a hurry, not accustomed to the particular book. Then with regard to what should be included, those who have a library of books of reference at hand would prefer that the 'Annual Register' should not attempt to replace 'Hansard' by printing long summaries of speeches, or indeed to replace a file of the *Times*, which must be consulted for some speeches by those who need them at all. On the other hand, the 'Annual Register' as it stands has a value to those who are in the country, or have not access to a library of books of reference, which it would cease to have if limited as Londoners, politicians, and clubmen, as well perhaps as editors of newspapers, would like to limit it with a view to rearrangement and saving of time in consultation.

*Cricket* (Duckworth & Co.), by the Hon. R. H. Lyttelton, is quite a slight book, more chatty than practical. All the hints, however, and comments are capital: our recent insistence on the importance of a hitter on a side is endorsed. The style and English are not what they should be. What does Mr. Lyttelton mean by saying (p. 27) that "the invariable slow bowler seems for the present to be extinct, unless Tyler be the exception," when on p. 31 he includes Bull and Townsend among the best five amateur trundlers of the day?

M. HUGUES LE ROUX, who wrote a clever book some time ago on the great question "What shall we do with our boys?" now publishes, through M. Calmann Lévy, a volume on the still more delicate question *Nos Filles—qu'en ferons-nous?* In it he discusses in a pleasant style the problem of the difficulties of marriage in these days.

MESSRS. DENT have added *The Bride of Lammermoor* and *The Legend of Montrose* to their dainty edition of "The Waverley Novels."—Messrs. Methuen have issued in their "Library of Devotion" a tasteful reprint of *The Christian Year*, to which Mr. Lock, the Warden of Keble College, has contributed a sensible introduction and some helpful notes. It is, in the main, a reissue of the edition issued by the same publishers in 1895.

We have on our table *The Story of the Greeks*, by H. A. Guerber (Heinemann),—*An Eight-Hours Day*, by W. J. Shaxy (Liberty Review Publishing Co.),—*Supplement to The Coinage of the European Continent*, by W. C. Hazlitt (Sonnenschein),—*A First Year's Course of Experimental Work in Chemistry*, by E. H. Cook (Arnold),—*Letters from Julia*, edited by W. T. Stead (Richards),—*Evolutionary Ethics and Animal Psychology*, by E. P. Evans (Heinemann),—A

*Chapter of Accidents*, by Mrs. H. Fraser (Macmillan),—*Murray Murgatroyd, Journalist*, by C. Morice (Lawrence & Bullen),—*Australian Tales of the Bush*, by Marcus Clarke (Robertson),—*Thilda*, by L. Letang (Paris, Lévy),—*The Gentleness of Jesus, and other Sermons*, by Mark Guy Pearce (Marshall),—*Apostolical Succession in the Light of History and Fact*, by J. Brown, D.D. (Congregational Union of England and Wales),—*A Summary of the Psalms*, by D. D. Stewart (Stock),—*Some Bible Problems*, by D. W. Simon, D.D. (Melrose),—*The Book of the Twelve Prophets*, by G. A. Smith, D.D., Vol. II. (Hodder & Stoughton),—*The Devout Pilgrim's Guide to the Holy Land in the Way of Prayer*, by E. H. Mitchell (The Church Printing Company),—*St. Paul's Epistle to the Ephesians*, by C. Gore, D.D. (Murray),—*The Bible References of John Ruskin*, by Mary and Ellen Gibbs (G. Allen). Among New Editions we have *A Student's Manual of English Constitutional History*, by D. J. Medley (Simpkin),—*The Every-Day Book of Natural History*, by J. Cundall, and revised by E. Step (Jarrold),—*The First Part of the Tragedy of 'Faust'* in English, by T. E. Webb, LL.D. (Longmans),—*Modern Painters: Index, &c.* (G. Allen),—*Our Curate's Budget*, edited by W. Michell, Vol. I. (Hodges).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

In Answer to Prayer, by Bishop of Ripon and others, 2/6 cl. Key of Truth, a Manual of the Paulician Church of Armenia, edited by F. C. Conybeare, 8vo. 15/- net, cl. Mackenzie's (W. D.) Christianity and the Progress of Man as illustrated by Modern Missions, cr. 8vo. 3/6 cl.

Pearson's (S.) Why Worship? cr. 8vo. 2/6 cl. Robinson's (C.) The Ministry of Deacons-see, cr. 8vo. 3/6 cl. Side-Lights on the Conflicts of Methodism, 8vo. 8/- cl. Wilkinson's (Rev. J. H.) Four Lectures on the Early History of the Gospels, cr. 8vo. 3/- 5/- cl.

###### Law.

Clarke's (F. P.) The Science of Law and Law-making, 17/- net. Davis's (Lieut.-Col. G. B.) A Treatise on the Military Law of the United States, 8vo. 31/- net, cl. Ilbert's (Sir C.) The Government of India, a Digest of the Statute Law relating thereto, 8vo. 21/- cl.

###### Fine Art.

Du Maurier's (G.) Social Pictorial Satire, illus. cr. 8vo. 5/- Edwards (E. T.) and Hau't's (G. C.) Side-Lights of Nature in Quill and Crayon, cr. 8vo. 6/- cl. Ferriday (M.) and Roden's (T. H.) The Methodical Guide to Model Drawing, oblong stc. 2/6 net, cl. Reid's (J. S.) A Course in Mechanical Drawing, 8/6 net, cl.

###### Poetry.

Browning, Selections from, edited by F. Ryland, 12mo. 2/6 cl. (Bell's English Classics.) Coates's (P. E.) Poems, cr. 8vo. 5/- net, cl. Music.

Banister's (H. C.) The Harmonising of Melodies, cr. 8vo. 2/- Political Economy.

Böhm-Bawerk's (R. v.) Karl Marx and the Close of his System, a Criticism, cr. 8vo. 6/- cl. What is Socialism? by Scotsburn, cr. 8vo. 7/6

###### History and Biography.

Allen (W. O. B.) and McClure's (E.) Two Hundred Years, the History of the S.P.C.K., 1688-1898, 8vo. 10/- cl. Byron (Lord.) The Works of Letters and Journals, Vol. I, edited by R. H. Prothero, cr. 8vo. 6/- cl.

Fergusson's (R. M.) A Student of Nature, Memorials of the Late Rev. Donald Ferguson, cr. 8vo. 4/- net, cl. Gooch's (G. P.) The History of English Democratic Ideas in the Seventeenth Century, cr. 8vo. 5/- cl.

Hutchinson's (J. R.) The Romance of a Regiment, the Giant Grenadiers of Potdam, 1713-1740, cr. 8vo. 6/- cl. Stokes's (W.) Life and Times, 1804-1878, by his Son, cr. 8vo. 3/6 cl. (Masters of Medicine.)

Williams's (H.) Britain's Naval Power, a Short History of the Growth of the British Navy, Part 2, 4/6 net, cl. Geography and Travel.

Beazley's (C. R.) John and Sebastian Cabot, the Discovery of North America, cr. 8vo. 5/- cl. Conway's (Sir M.) With Ski and Sledge over Arctic Glaciers, cr. 8vo. 6/- net, cl.

Crookall's (Rev. L.) British Guiana, Work and Wanderings among the Creoles and Coolies, &c., of the Wild Country, cr. 8vo. 6/- cl. Lummiss's (C. F.) The Awakening of a Nation, Mexico of To-day, 8vo. 10/- cl.

Mac Conn's (T.) The Holy Land in Geography and History: Vol. I, Geography, 12mo. 9/- cl. Smith's (H. W.) Five Years in Siam, cr. 8vo. 24/- cl. Tyrrell's (J. W.) Across the Subarctic of Canada, 8vo. 7/6 cl.

###### Science.

Astronomical Observations made at Cambridge, 1872-5, 15/- Bastian's (H. C.) A Treatise on Aphasia and other Speech Defects, Illustrated, 8vo. 15/- cl.

Bright's (C.) Submarine Telegraphs, their History, Construction, &c., royal 8vo. 6/- net, cl. Clasen (A.) and Lohi's (W.) Quantitative Chemical Analysis by Electrolysis, 8vo. 12/6 net, cl.

Cole's (A. C.) The Blood, how to Examine and Diagnose its Diseases, royal 8vo. 10/- cl.

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**PUBLISHER AND EDITOR.**

The following paragraph appears in your issue of April 23rd :—

"Mr. G. A. Aitken is going to follow up his hand-some edition of 'The Spectator,' which Mr. Nimmo is issuing, by one of 'The Tatler,' which Messrs. Duckworth are to publish. It will fill four or five volumes."

As the wording of this notice may be interpreted by your readers in different ways, will you permit me to say that my edition in eight volumes of 'The Spectator' now publishing (vol. vi. this week), of which I entrusted the editing to Mr. G. A. Aitken, was initiated and prepared by myself alone and at my own expense ?

This work will be duly followed by uniform editions of 'The Tatler' and 'The Guardian' and other works of a kindred nature, carefully edited and uniform in format with 'The Spectator.'

JOHN C. NIMMO.

\*\* We willingly print Mr. Nimmo's letter, but it seems to be a trifle hypercritical.

**'A MAN WITH A MAID.'**

MRS. H. E. DUDENEY writes with regard to our remarks on her tale :—

"Your critic says that the 'so-called hero.... while seated at a window overlooking the sea, listens to the dying screams of his victim as she is drowning herself.' This would be perfectly true account of the incident if only a few trifling points were corrected. I have nowhere called Tom Prideaux the 'hero,' he was not seated, he did not hear any dying screams, for the simple reason that there were none, and his victim certainly did not drown herself. Tabbie clearly faints on the beach (after giving the one cry, 'Tom !'), and while she was unconscious the 'sea' did her that supreme good turn—it 'came up and carried her out.' The rest is a touch of romanticism. As the reader knows from the previous chapter that Tabbie, after her fall, died silently, it is clear that it is merely the wind that Tom hears—a long wailing sob, rising to a shriek so piercing and horrible that he could hardly believe it was produced by the storm, came up from the sea."

Nobody, we think, but the author could have divined such an interpretation of her tale.

**THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'**

THE following is the concluding part of a list of the names intended to be inserted in two supplementary volumes which are to be published after the completion of the present issue of the 'Dictionary of National Biography.' The names are mainly those of persons whom death has qualified for admission during the progress of the publication. But place has also been found for a few names which have been accidentally omitted from the published volumes. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The Editor particularly requests that, when new names are suggested, a succinct statement may be supplied of the grounds on which the suggestion is made, and references given to published sources of information. Letters should be addressed to 15, Waterloo Place, S.W.

Hake, Thomas Gordon, poet, 1810-1895  
 Hale, Horatio, Canadian ethnologist, 1817-1897  
 Halford, Sir Henry St. John, marksman, 1827-1897  
 Hall, William Edward, writer on international law, 1835-1894  
 Halle, Sir Charles, musician, 1819-1895  
 Halswell, Keeley, painter, 1831-1891  
 Hamerton, Philip Gilbert, writer on art, 1834-1894  
 Hamilton, Sir Robert George Cruikshank, administrator, 1836-1895  
 Hamilton, William Douglas, historical scholar, 1894  
 Hanley, Sir Edward Bruce, lieutenant-general, 1824-1893  
 Hankey, Thomson, politician and financier, 1805-1893  
 Hannen, James, Baron Hannen, 1821-1894  
 Hansard, Thomas Curzon, 'Hansard's Debates,' 1813-1891  
 Harbord, William, politician, fl. 1890  
 Hardinge, Sir Arthur Edward, general, 1828-1892  
 Hardinge, Charles Stewart, 2nd Viscount Hardinge, 1822-1894  
 Hardy, Mary Anne, Lady, novelist and traveller, 1801  
 Hare, Thomas, advocate of proportional representation, 1806-1891  
 Hargraves, Edward Hammond, pioneer of gold-mining in Australia, 1816-1891  
 Harley, George, physician, 1820-1896  
 Harman, Sir George Byng, lieutenant-general, 1830-1892  
 Harris, Sir Augustus Glossop, theatrical manager, 1852-1896  
 Harris, George, F.S.A., philosophical writer, 1809-1890  
 Hart, Ernest Abraham, medical writer and reformer, 1836-1898  
 Havelock-Allan, Sir Henry Marshman, general, 1830-1897  
 Hawkshaw, Sir John, engineer, 1811-1891  
 Hawley, Thomas, civil engineer, 1807-1893  
 Hay, Sir John, K.C.M.G., Australian statesman, 1816-1892  
 Hay, Sir John Hay Drummond, diplomatist, 1816-1893  
 Haydon, George Henry, Australian explorer, 1822-1891  
 Hayter, Henry Heylyn, statist, 1821-1895  
 Haywood, Francis, translator of Kant, 1853  
 Haywood, William, engineer, 1822-1894  
 Healy, Father James, Irish priest, 1824-1894  
 Henderson, Sir Edmund Yeaman Walcott, Chief Commissioner of Police, 1821-1896  
 Henry Maurice, Prince Henry of Battenberg, 1858-1896  
 Heppell, John Mortimer, engineer and inventor, 1817-1872  
 Herbert, George Robert Charles, 13th Earl of Pembroke, 1850-1895  
 Herman, Henry, dramatist, 1825-1894  
 Hervey, Arthur Charles, Lord Hervey, Bishop of Bath and Wells, 1808-1894  
 Hessey, James Augustus, Archdeacon of London, 1814-1892  
 Heurtley, Charles Abel, theologian, 1807-1895  
 Hewett, Sir Prescott Gardner, surgeon, 1812-1891  
 Hewitt, William Morse Graily, medical writer, 1828-1893  
 Hexham, Henry, military writer, fl. 1623-1638  
 Higinbotham, George, Chief Justice of Victoria, 1827-1892  
 Hill, Joseph Sidney, Bishop of Western Equatorial Africa, 1851-1894  
 Hill, Sir Stephen John, colonial governor, 1809-1891  
 Hinchliff, Thomas Woodbine, President of Alpine Club, 1826-1882

Hind, John Russell, F.R.S., astronomer, 1823-1895  
 Hine, Henry George, water-colourist, 1811-1895

Hirst, Thomas Archer, F.R.S., mathematician, 1830-1892  
 Hitchcock, Capt. Robert, translator, fl. 1850-1891  
 Hodges, Brian Houghton, diplomatist and man of science, 1800-1894

Hodgson, John Evans, painter, 1831-1895  
 Hohenlohe, Prince Victor of, Count Gleichen, 1833-1891  
 Holden, Hubert Ashton, Litt.D., classical scholar, 1822-1896  
 Holden, Sir Isaac, Bart., inventor, 1807-1897  
 Hollford, Robert Stayner, picture collector, 1808-1892  
 Hoopell, Robert Hill, antiquarian writer, 1833-1895  
 Hornby, Sir Edmund, colonial administrator, 1825-1896  
 Hornby, Sir Geoffrey Thomas Phipps, admiral, 1825-1895  
 Hort, Fenton John Antony, Lady Margaret Professor of Divinity at Cambridge, 1828-1892

How, William Walsham, Bishop of Wakefield, 1823-1897  
 Howard, Edward Henry, cardinal, 1829-1892  
 Howe, Henry, actor, 1812-1896  
 Hudson, Sir John, Commander-in-Chief in Bombay, 1833-1893

Hughes, Thomas, author of 'Tom Brown's Schooldays,' 1823-1894

Hulsh, Robert, author, 1776\*-1850  
 Hulke, John Whitaker, F.R.S., President of the Royal College of Surgeons, 1830-1895

Humphry, Sir George Murray, surgeon, 1820-1896  
 Hungerford, Mrs. Margaret, novelist, 1897

Hunter, Alfred William, painter, 1830-1896  
 Hunter, Richard Holt, journalist, 1826-1897

Huxley, Thomas Henry, F.R.S., biologist, 1825-1895

Inglefield, Sir Edward Augustus, admiral, 1820-1894

Ireland, Alexander, author, 1810-1894  
 Jackson, Basil, lieutenant-colonel, 1795-1899

Jackson, Catherine, Hannah Charlotte, Lady, author, 1801-1891

Jacox, Francis, miscellaneous writer, 1897

Jago, Charles Trevelyan, admiral, 1829-1891

Jago, James, surgeon, 1815-1893

James, David, actor, 1839-1893

Jenkins, Robert Charles, librarian at Lambeth and author, 1815-1896

Jennings, Louis John, politician and writer, 1838-1893

Jeanings, Sir Patrick Alfred, Australian politician, 1831-1897

Jervois, Sir William Francis Drummond, Colonel-Commandant Royal Engineers, 1821-1897

Johnson, Edmund Charles, benefactor of the blind and author, 1895

Johnson, Sir Edwin, general, 1825-1893

Johnson, Sir George, physician, 1818-1896

Jones, Sir Lewis Tobias, admiral, 1797-1895

Jones, William Basil, Bishop of St. David's, 1822-1897

Jowett, Benjamin, Master of Balliol, 1817-1893

Kay, Sir Ebenezer, judge, 1822-1897

Keenan, Sir Patrick Joseph, Commissioner of Education in Ireland, 1826-1894

Kemble, Frances Ann, author and actress, 1809-1893

Kennish, William, 'Mona's Isle,' 1799-1861

Keppel, William Coutts, 7th Earl of Albemarle, 1832-1894

Keir, John of Dumblane, Latin poet, 1741

Kettle, Sir Rupert Alfred, advocate of arbitration, 1817-1894

Kettlewell, Samuel, D.D., theological writer, 1822-1893

King, Thomas, pugilist, 1835-1888

Knatchbull-Hugessen, Edward Hugessen, Baron Brabourne, 1826-1893

Knibb, William, missionary to Jamaica and abolitionist, 1803-1845

Knox, Robert Bent, Archbishop of Armagh, 1803-1893

Laing, Samuel, 'Problems of the Future,' 1810-1897

Lake, William Charles, Dean of Durham, 1817-1897

Lange, Sir Daniel Adolphus, English director of the Suez Canal, 1821-1894

Layard, Sir Austen Henry, diplomatist and discoverer of Nineveh, 1817-1894

Lazarus, Henry, clarinetist, 1895

Leclercq, Carlotta, actress, 1840-1893

Leighton, Sir Frederic, Lord Leighton, President of the Royal Academy, 1830-1896

Legge, James, Professor of Chinese at Oxford, 1815-1897

Le Keux, John Henry, engraver, 1812-1896

Lenihan, Maurice, historian of Limerick, 1809-1895

Lennion, Sir Wilbraham Oates, K.C.B., V.C., general, 1830-1897

Leslie, Frederick, actor, 1856-1892

Levys, William Charles, musical composer, 1894

Liddell, Charles, engineer, 1813-1894

Liddell, Henry George, Dean of Christ Church, 1811-1898

Linton, William James, engraver, 1812-1897

Little, William John, physician, 1810-1894

Lloyd, William Watkins, classical scholar, 1813-1893

Locke, Arthur, miscellaneous writer, 1828-1893

Locke-Lampson, Frederick, 'London Lyrics,' 1821-1895

Lockwood, Sir Frank, Solicitor-General, 1848-1897

Lumbry, John Rawson, Professor of Divinity at Cambridge, 1838-1895

Lumley, Sir Harry Burnett, general, 1821-1896

Lushington, Edmund Law, Greek Professor at Glasgow, 1811-1895

Lyonne, Sir Daniel, general, 1816-1898

Macallum, Hamilton, artist, 1840-1894

Macartney, James, anatomist, 1770-1842

McCos, James, philosophical writer, 1811-1894

MacDougal, Sir Patrick, general, 1819-1894

Macie, Robert Andrew, economist, 1811-1893

Mackay, Alexander, LL.D., educational writer, 1895

Mackinnon, Sir William, founder of British East Africa Company, 1823-1893

Maclean, Sir John, historical writer, 1811-1895

Macleod, Sir John Macpherson, Indian civilian, 1792-1881

M'Durro, Sir William Montagu Scott, general, 1819-1894

Maitland, Edward, novelist and mystic, 1824-1897

Malan, Solomon Cesar, Orientalist, 1812-1894

Malcolm, Sir George, general, 1818-1897

Mallison, George Bruce, military writer, 1825-1898

Manning, Anne, miscellaneous writer, 1807-1879

Manuche, Cosmo, dramatist, fl. 1640

Margaret, the Maid of Norway, 1291

Marks, Henry Stacy, painter, 1829-1898

Marshall, Arthur Milnes, zoologist, 1852-1893

Marshall, William Calder, sculptor, 1813-1894

Maxwell, Sir William Edward, Governor of the Gold Coast, 1846-1897  
 Meade, Sir Robert, Under-Secretary for the Colonies, 1833-1898  
 Melville, Sir James Cosmo, F.R.S., K.C.B., last Secretary to R.I.C., 1792-1860  
 Mends, Sir William Robert, G.C.B., admiral, 1812-1897  
 Mercier, Honoré, Canadian statesman, 1840-1894  
 Merivale, Charles, Dean of Ely and historian, 1803-1893  
 Middleton, John Henry, Director of South Kensington Museum, 1846-1896  
 Millais, Sir John Everett, Bart., President of the Royal Academy, 1829-1906  
 Milligan, William, Biblical scholar, 1819-1893  
 Mills, Sir Charles, Agent-General for Cape Colony, 1825-1895  
 Milne, Sir Alexander, admiral, 1806-1896  
 Monck, Charles Stanley, Viscount Monck, Governor-General of Canada, 1810-1894  
 Moncreiff, James Wellwood, Baron Moncreiff, Lord Justice Clerk, 1811-1895  
 Monsell, William, Lord Emlyn, 1812-1894  
 Montagu, John, Colonial Secretary in Tasmania and at the Cape, 1797-1853  
 Montgomery, Sir Henry Conyngham, Indian civilian, 1803-1878  
 Moon, William, inventor of Moon's system of printing for the blind, 1829-1894  
 Moore, Henry, marine painter, 1831-1895  
 Morgan, Sir George Osborne, politician, 1826-1897  
 Morris, Richard, philologist, 1833-1894  
 Morris, William, poet and artist, 1834-1898  
 Morrison, Alfred, bibliophile, 1821-1897  
 Moulton, William Fiddian, divine and scholar, 1835-1893  
 Mundella, Anthony John, politician, 1825-1897  
 Murphy, Denis, historical writer, 1833-1895  
 Murray, Sir Charles Augustus, diplomatist and author, 1807-1895  
 Newman, Francis William, classical professor and author, 1805-1897  
 Newth, Samuel, D.D., natural philosopher, 1821-1893  
 Newton, Sir Charles Thomas, archaeologist, 1816-1894  
 Nichol, John, Professor of English Literature in Glasgow University, 1833-1894  
 O'Byrne, William Richard, naval biographer, 1823-1893  
 Oliphant, Mrs. Margaret, author, 1828-1897  
 Ormsby, John, author, 1829-1895  
 Orton, Arthur, "The Claimant," 1835-1898  
 Paget, Sir Augustus Berkeley, diplomatist, 1823-1894  
 Palgrave, Francis Turner, Professor of Poetry at Oxford, 1823-1897  
 Palmer, George, founder of the firm of Huntley & Palmer, 1818-1897  
 Parkes, Sir Henry, Australian statesman, 1815-1896  
 Patmore, Coventry Kearney Digby, poet, 1823-1898  
 Patterson, Sir James, Australian statesman, 1833-1895  
 Payn, James, novelist, 1830-1894  
 Pearson, John Loughborough, architect, 1817-1897  
 Pender, Sir John, pioneer of submarine telegraphy, 1815-1896  
 Perry, George Gresley, Church historian, 1820-1897  
 Phayre, Sir Robert, general, 1820-1897  
 Phipps, Charles John, architect, 1837-1897  
 Pitman, Sir Isaac, phonographer and stenographer, 1813-1897  
 Playford, Francis, oratorian, 1825-1898  
 Plume, Thomas, Archdeacon of Rochester and founder of Plumbean Professorship of Astronomy, 1704  
 Plunkett, William Conyngham, 4th Baron Plunkett, Archbishop of Dublin, 1828-1897  
 Poocock, Nicholas, editor of Burnet, 1814-1897  
 Pollock, Sir Charles Edward, Baron of the Exchequer, 1823-1897  
 Prestwich, Sir Joseph, Professor of Geology at Oxford, 1896  
 Quain, Sir Richard, physician, 1816-1898  
 Renouf, Sir Peter le Page, Egyptologist, 1822-1897  
 Reynolds, Henry Robert, Congregationalist divine, 1825-1896  
 Reynolds, Samuel Harvey, divine and author, 1832-1897  
 Richardson, Sir Benjamin Ward, physician, 1828-1896  
 Robinson, Sir Hercules George Robert, Lord Rosemead, 1824-1897  
 Robinson, Sir William Cleaver Francis, Governor of Western Australia, 1833-1897  
 Roycroft, Thomas, printer, 1821-1877  
 Saunders, George Lethbridge, miniature painter, 1807-1833  
 Sedgwick, Amy, afterwards Mrs. Parkes Goostry, actress, 1835-1897  
 Selwyn, John Richardson, Bishop of Melanesia, 1844-1893  
 Seward, Charles Edward Brown, physiologist, 1817-1894  
 Sharp, Isaac, missionary, 1806-1897  
 Shaw, John, Lifeguardian, 1789-1815  
 Smith, Joseph, general, fl. 1750-1770  
 Stanfield, Sir James, politician, 1820-1898  
 Stokes, George Thomas, ecclesiastical historian, 1843-1903

## LORD BYRON'S BOYHOOD.

King's College, Old Aberdeen, April 20, 1898.

SOME paragraphs regarding Lord Byron's Aberdeen days have recently appeared in the papers, containing exaggerated versions of traditions current in Aberdeen. It may be of some interest to quote the following sentences from the unpublished reminiscences of one of Byron's schoolfellows at Aberdeen :—

"Lord Byron resided for some years (1792-1797) with his mother in a house near my father's, and attended an English school in Longacre, taught by Mr. Bower, and afterwards was a pupil at the Grammar School of the city. He was then a plump and fine-looking boy, with an expression of archness and frankness ; his club-foot prevented him from joining in several of the amusements of his school-fellows, and, being very passionate and full of tricks, he was on some occasions punished by them. Having one day cut off a button privately from my

coat, in order to supply a 'chance' at the game of pitch and toss, his detection was followed by hooting him from our game. His mother was a stout woman of vulgar and forbidding appearance, and was living in Aberdeen from narrowness of means, her fortune as an heiress having been dissipated by her husband, who had forsaken her. Lord Byron succeeded to his title when attending the Grammar School, at which he received more than one flogging. Soon afterwards, from the increase of fortune, his mother removed with him to England. I beheld him only once again, in April, 1812, when he was present at a Roman Catholic debate in the House of Lords, and was about to emerge into the full blaze of poetical reputation, the first two cantos of 'Childe Harold' having made their appearance in that month."

ROBERT S. RAIT.

## THE WILSON LONDONIANA.

DURING the second and third quarters of the present century there were at least three distinguished collectors of prints and drawings relating to the architectural, historical, and social history of London. The late Mr. Grace's fine collection is now at South Kensington Museum, a mine of wealth to the book-illustrator and student ; Mr. Gardner is still enjoying his extensive gatherings ; whilst the third, formed previous to the year 1865, by the late James Holbert Wilson, is now to be sold by Messrs. Sotheby, Wilkinson & Hodge, by order of the executors of his nephew, the late Rev. John Banks Meek Butler. Mr. Wilson was an ardent and painstaking collector, and he had the good fortune to form his collection at a period when scarce and valuable engravings were to be had at insignificant prices compared to the "fancy" ones which now obtain. He was a "stickler" both as to impression and condition of the engravings he acquired, consequently his collection is not an aggregation of good, bad, and indifferent, but one of uniform excellence. The collection is to be dispersed in two portions, the first of which will be sold on May 16th and five following days, and the arrangement adopted in the catalogue is that of excursions or walks from west to east through the various districts or along the principal thoroughfares of the metropolis. The 946 lots represent several thousands of articles. Those of the districts to the north of Oxford Street and Holborn include many which are well known. Of those which are rare special mention may be made of a probably unique example of 'A South Prospect of Pancras Wells,' by Toms ; an early impression in brown of 'A Tea Garden,' by Soiron, after G. Morland ; a proof with etched title of 'The Fruit-Barrow' (portraits of the artist's family), by J. R. Smith, after H. Walton ; and a proof before any letters of 'John Wesley preaching in the City Road Tabernacle,' a large engraving with portraits of Charles Wesley and many others. Of Hyde Park and other districts to the immediate south of Oxford Street and Holborn, there is the original drawing by Paul Sandby of the encampment in Hyde Park, 1780, on the occasion of the Gordon Riots. The districts from the Marble Arch to Cornhill, via Oxford Street, Holborn, and Cheapside, and including Smithfield, St. Bartholomew's, &c., are rich in historic associations, and Mr. Wilson managed to obtain many rare prints : there are several of the Pantheon, of Gray's and Furnival's Inn ; a series of drawings by T. H. Shepherd of the Old Red Lion Tavern, long the resort of criminals of the most desperate character, taken shortly before its demolition in 1844 ; numerous prints of Bartholomew Fair and Smithfield Market ; an extraordinary number of Newgate and the Old Bailey, with a fine series of distinguished scoundrels tried or imprisoned in these places, from a probably unique broadside, 'A Looking-Glass for Traytors' (i.e., the Regicides), down to Dr. Dodd and Elizabeth Canning. There is a fine early impression of Hollar's large view of the interior of the Royal Exchange, the first building,

destroyed by the Great Fire, with the medallion of Sir Thomas Gresham and dedication to Sir John Wollaston. The portraits of the Lord Mayors of London extend from 1553 to three centuries later. Of Charing Cross and Westminster Abbey there are many prints. The collection of portraits and other engravings illustrating the life of Charles II. at Whitehall Palace is one of the most select and finest in the whole series ; Mrs. Eleanor Gwynn, of course, looms largely in this section, there being eleven of this fair but frail person, and a complete set of 'The Windsor Beauties,' engraved by T. Watson from the celebrated pictures by Lely, all proofs before letters with large margins. One of the most extensive sections ranges from Brompton and Kensington to Covent Garden, via Piccadilly and Leicester Square, and includes a large and important water-colour drawing by Rowlandson of Covent Garden Market, about 1790, with numerous figures. This section also comprises a collection of portraits of actors and actresses who performed at the principal London theatres, and others connected with the London stage, such as Mrs. Abington, the Banisters, the Cibbers, Catherine Clive, Charles Dibdin, Miss Farren, Samuel Foote, no fewer than thirty-four of David Garrick, Mrs. Jordan, the Kembles, Liston, Charles Macklin, seven of Mrs. Siddons, Peg Woffington, and Mrs. Yates. St. James's Palace, St. James's Park, and the Green Park form one section ; the exiled house of Stuart and its adherents form another, and include many of great scarcity ; whilst there are smaller sections of St. James's Street and Square, of Pall Mall, and one of sixteen lots dealing with balloons. Altogether such a collection, restricted as it is to what is, after all, a very small slice of the universe, has not appeared in the market for very many years, and, in the ordinary way, it may be doubted whether another such could be formed even after many years' research, and after the expenditure of an infinitely larger amount of money than that spent by the late Mr. Wilson.

The second portion, which will also be sold during the present season, will contain the remaining portion of the views and historical prints and a collection of portraits of celebrated personages, mostly connected with the history of London.

W. R.

## SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 3rd inst. the small but valuable library of the late Mr. T. Miller Whitehead. Amongst the books were three manuscripts from the celebrated Hamilton collection : one, a fine Horae by a Flemish artist, with thirty-five brilliant miniatures and numerous decorations, realized 200l. ; another, by a French artist, finely illuminated, 15l. ; and the third, a Horae in Greek, finely written and illuminated, 10l. Boccaccio, Decameron, in French, with fine plates, 20l. Dickens's Pickwick Papers, original numbers, 24l. Dorat, Les Baisers, large paper, 1770, 19l. 10s. Egan's Real Life in London, 15l. 10s. Lafontaine, Contes, Fermiers Généraux edition, 16l. Sussex Archaeological Collections, 41 vols., 12l. 5s. The English Spy, 14l. 5s. Account of the Bedford Missal, bound by Roger Payne, with the binder's bill and the original drawing of him engraved in Dibdin's Decameron, 38l. Temple de Gnide, large paper, 1772, 18l. Catalogue of Works illustrated by the Bewicks, extra illustrated, 71l.

## Literary Gossip.

UNDER the title of 'Songs of Action,' Mr. Conan Doyle—taking what is practically for him a new departure—will shortly publish, through Messrs. Smith, Elder & Co., a volume of verse, dealing, as the title indi-

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cates, with incidents of an heroic or stirring character.

MR. RICHARD DAVEY is preparing for the press a book about Cuba and the Cubans. Mr. Davey, who contributes an article on Cuba to one of the magazines this month, has himself lived for a short time on the island.

MR. POULTNEY BIGELOW has left London for Havana to act there as the special correspondent of the *Times*.

MR. B. F. STEVENS has ended the publication of his collection of facsimiles of manuscripts relating to America, the work consisting of twenty-five volumes and being one which should be on the shelves of every historical library. A complete index is provided, and a summary of the work by Mr. Stevens himself adds greatly to its value. His many friends will learn with much satisfaction that he has now regained his health after a long and serious illness.

We greatly regret to hear of the decease on Tuesday of the Rev. William Wayte. He was educated at Eton and King's College, Cambridge. He was Craven Scholar in 1850 and Browne's Medalist in the same year, and took his degree in 1853, when he became an assistant master at his old school. He remained there for more than twenty years. He published an excellent edition of the 'Protagoras,' and also edited for the Pitt Press the speeches of Demosthenes against Androtion and Timocrates. Mr. Wayte lived in London after his retirement from Eton, and became known in chess circles as an accomplished player and a recognized authority on the game. He contributed occasional reviews of books on chess to this journal. An excellent scholar and a most amiable man, he might have achieved a much wider reputation had he been at all ambitious.

THE Council of the Royal Irish Academy have appointed Mr. Edward J. Gwynn, Fellow of Trinity College, to the office of Todd Professor of the Celtic Languages, for a period of three years.

*New Ireland* is to be the name of a weekly Irish journal to be published in London at the price of one penny. It will be independent of party and sect, and will endeavour to interest Irish men and women in the social development of their country and in the doings of eminent members of their race in art, science, literature, &c., at home and abroad.

THE well-known bookselling business of Messrs. Jones & Evans, in Queen Street, Cheapside, has been purchased by Mr. A. F. Tait (formerly manager) and Mr. W. T. Whittaker (late of Messrs. Bickers & Son's). The business will be carried on under its old name.

We are sorry to have to announce the death at Glasgow of Mr. David Donaldson, editor of 'The Troy Boke' and other publications of the Early English Text Society. Mr. Donaldson was joint editor, with the late Dr. Longmuir, of the first volume of the revised edition of Jamieson's 'Scottish Dictionary,' and the death of Dr. Longmuir left him sole editor of the succeeding volumes. He was also the author or editor of various works, antiquarian, philological, and educational.

"LEWIS CARROLL'S" books, paintings, coins, and *bric-a-brac* are to be sold next week by Mr. E. J. Brooks at the Holywell Music Room at Oxford.

THE decease is announced of the well-known Latin scholar Lucian Müller at the age of sixty-two. He was educated at Berlin and Halle, and after passing some years as a *Privatdozent* at Leyden and Bonn, he was appointed Professor of Latin at the Philological Institute at St. Petersburg. He wrote copiously on Latin metres, publishing editions of Horace, Catullus, Tibullus, and Propertius, Rutilius Namatianus, and Phædrus. He also edited the fragments of Nævius, Ennius, Livius Andronicus, and Lucilius. Besides all this he brought out monographs on Lucilius, Horace, and Ennius, 'A History of Classical Philology in the Netherlands,' and a biography of Ritschl, and edited Nonius Marcellus. He was a good scholar, but too fond of arbitrary emendation.

THE only Parliamentary Papers of general interest to our readers this week are Intermediate Education, Ireland, Report for 1897 (6d.); List of School Boards and School Attendance Committees, England and Wales (10d.); and a Return with Regard to the Application of Funds by Local Authorities to the Purposes of Technical Education (1s. 6d.).

## SCIENCE

### GEOGRAPHICAL NOTES.

THE Prince of Wales and the Duke of York are going to attend the meeting on the 16th, at which the quatercentenary of the arrival of Vasco da Gama at Calicut on May 20th, 1498, will be celebrated. In honour of the event the Hakluyt Society proposes to issue in a few days Mr. Ravenstein's translation of the 'Roteiro' or 'Journal' of Da Gama's first voyage.

Mr. Francis Gribble has ready for publication a book on 'Mountaineering,' giving sketches of the earliest ascents of the Alps, the Apennines, and the Pyrenees. He will reproduce some of the early Alpine tracts and give illustrations from old Alpine prints, with portraits of some of the more distinguished mountaineers.

German patience is proverbial. Herr R. Betz, a schoolmaster in a Duala village in the Camarons colony, has devoted four years to a study of the drum language, and is now able to boast that he "understands nearly all that is drummed and is also able to drum himself." The results of his industry are published in the *Mittheilungen aus den Deutschen Schutzgebieten*, and are well worth perusal. The "drum" consists of a hollowed-out cylinder of red-wood with two slits on the top. Two drumsticks are used, and four notes can be produced by striking different parts of the drum. Words are produced by combining these four notes and varying their duration and strength, and in this manner conversations can be carried on. Public announcements are made by means of this drum-language, and slanders or libels propagated by means of it—a very common practice—are actionable at law, and the fines inflicted are higher than if the slander had been merely by word of mouth. This is only reasonable, for the drum is audible for a long distance. The beats of the drum do not represent letters, as in the Morse code, but words. Thus C F F C means "give gin"; C F F, "a demijohn." Herr Betz illustrated his paper with notations of several hundred sentences in the "drum language."

### SOCIETIES.

ROYAL.—April 28.—Lord Lister, President, in the chair.—The following papers were read: 'On the Meteorological Observatories of the Azores,' by the Prince of Monaco,—'A Compensated Interference Dilatometer,' by Mr. A. E. Tutton,—'A Calorimeter for the Human Body,' by Dr. Marcelet,—and 'An Experimental Inquiry into the Heat given out by the Human Body,' by Dr. Marcelet and Mr. R. B. Floris.

GEOLOGICAL.—April 20.—Mr. W. Whitaker, President, in the chair.—Messrs. T. C. Cotherill, C. Hawksley, H. S. Jeavons, and W. J. Waterman (Vancouver, British Columbia) were elected Fellows.—The following communications were read: 'Note on an Ebbing and Flowing Well at Newton Nottage, Glamorganshire,' by Mr. H. G. Madan,—'Petalocrinus,' by Mr. F. A. Bather,—and 'On the Origin of the Auriferous Conglomerates of the Gold Coast Colony, West Africa,' by Mr. T. B. F. Sam.

SOCIETY OF ANTIQUARIES.—April 28.—Viscount Dillon, President, in the chair.—Capt. Myers was admitted a Fellow.—The President announced that he had appointed Mr. J. T. Micklethwaite to be a Vice-President.—The Society's accounts for 1897 were read, and thanks voted to the auditors and to the Treasurer.—The Rev. Dr. Cox exhibited a gold ring with the device of a cockatrice's head and leg, with the inscription "yn to wode," found in Norfolk; also a bronze late Celtic ornament, a Saxon comb, and a bronze stylus, all found in Northamptonshire.—Mr. T. J. George exhibited two gold British coins and other antiquities found in Northampton.—Mr. Somers Clarke, as Local Secretary for Egypt, communicated a report on the construction of the proposed dam at Assouan and its effect upon the buildings on the island of Philæ. Owing to the opposition of the Society of Antiquaries and other learned bodies, the original scheme, which would have involved the total submergence of the island and of half the Nubian valley by a colossal reservoir not less than one hundred miles in length, had now been considerably modified, and under the revised scheme the water level will be twenty-seven feet lower than at first proposed. Had the original scheme been carried out, not only would nothing have been seen of Philæ and its buildings for part of the year, except the upper part of the pylons, but the temples south of Philæ, at Dabod, Qartassi, Tafa, Kalabsha, Dendur, and Dakka, would all have been more or less submerged, and must sooner or later have fallen. Under the revised scheme only Philæ will be seriously affected, and the Department of Public Works at Cairo is doing all that can be done to reduce the evil to a minimum. For a short time each year the whole surface of the island, excepting the site of the Temple of Isis, will be covered with water. The strengthening of the foundations of the stone buildings will prevent their sustaining any damage, but the very interesting brick buildings of the Christian period, including the remains of an early church, will inevitably be resolved into their primitive mud. The small temple or porch of Nectanebo at the south end of the island, will be immersed to nearly the whole height of its columns, and as it is much ruined will be difficult to maintain. All painted sculpture and decoration on the buildings will, of course, be destroyed by the water; but there is no reason to think that the stone itself will suffer. The deposit of mud on the submerged floors will probably be less than that which is annually removed from the temple at Luxor, owing to the water level at Philæ not being raised artificially until some time after the fullest Nile flood. The deposit of mud does not stick to the walls. Although from the point of view of the antiquary and the artist the necessity for making the reservoir is to be deplored, it is impossible to shut one's eyes to the immense importance of it to the agricultural interests of the country, and there is, unfortunately, no other site between Wadi Halfa and Cairo where a dam could be raised with so great security and economy. Mr. Clarke also communicated an account of some important excavations on the site of the ancient town of Nekhen or El Kom el Ahmar, as it is now called, under the direction of Mr. Quibell. These resulted in the discovery of a bronze hawk, full size, ornamented with gold; a terra-cotta lion; a statue of a king in bronze and rather above life size; and a remarkable group of ivories, statuettes, mace heads, flint knives, &c., all of the earliest Old Empire. Of the ivory objects there were quite a hundred, but unfortunately all are in a very decayed state. Mr. Clarke further reported that the new Director of the Department of Antiquities (M. Loret) had already begun to excavate at Thebes, where he had opened the tombs of Thothmes II. and III., Amenhetep II. and III., and Rameses IV. and VIII. It is to be deplored that whilst the whole administration of the Department is rotten to the core and needs thorough

reform, the limited funds at its command should be spent in one direction only, whilst the museum remains a chaos, the great historic monuments are ill protected and falling to decay, and sites brimming with history are ravaged by curiosity dealers.

**LINNEAN.**—April 21.—Dr. A. Günther, President, in the chair.—Messrs. H. T. Brown and A. H. Trow were elected Fellows, and Dr. O. Staff and Mr. W. P. Pycraft Associates.—On behalf of Lieut.-Col. Birch-Reynardson there was exhibited a portion of the trunk of an apple tree which had been so seriously attacked by water voles (*Arvicola amphibius*) as to cause the death of the tree, and several others, it was stated, had been similarly injured. Such extensive damage from such a cause was regarded as unusual.—Mr. G. E. Barrett Hamilton exhibited a head of the common brown rat (*Mus decumanus*) showing a curious deformity arising from injury to the incisor teeth.—Prof. Douglas Campbell communicated a paper, which was demonstrated by Mr. A. Gepp, 'On the Structure of *Dendroceros*'. The chief conclusions arrived at were as follows: 1. In its apical growth and the form of the thallus *Dendroceros* differs decidedly from other genera of the order Hepaticæ. The type of apical cell is that found in *Pellia epiphylla* and in the homosporous ferns, especially *Osmunda*, where the prothallium resembles the thallus of *Dendroceros* also in the definite midrib and the occasional development of leaf-like lobes. 2. The archegonium corresponds in its structure to that of the other Anthocerotaceæ, and is intermediate in character between Notothylas and Anthoceros. 3. The antheridium is solitary, and arises, as in the others of the order, endogenously. 4. The first wall in the embryo is longitudinal, as in Anthoceros, but the first transverse wall determines the limits of the foot, as in Notothylas. 5. The origin of the archesporium is from the amphitheca in the other genera, but it is less massive than in either of these. 6. The division of the archesporial cells into sporogenous and sterile ones is less regular than in either of the other genera, and the primary archesporial cells may be transformed directly into sporogenous ones without any further divisions. 7. In *D. breutelii* the spores remain undivided, but in *D. crispus* (?) they germinate within the capsule, and are discharged as multicellular bodies. 8. Leitgeb's statement as to the absence of stomata from the capsule was confirmed.—Mr. W. P. Pycraft read a paper 'On the Morphology of the Owls: Part I., Pterylography.' In this, the first instalment of a series of papers on the affinities and phylogeny of the group, the pterylographic characters were alone considered, with descriptions of adults, nestlings, and embryos. The author remarked that so far as the distribution of the feather-tracts is concerned, the owls resemble the Accipitres more nearly than any other group. They differ from them and resemble the Caprimulgæ in the distribution of the adult and nestling down. The microscopical structure, however, of these down-feathers is accipitrine rather than caprimulgine. The nestling of the Accipitres is clothed by two kinds of down-feathers, for which the names "pre-plumula" and "pre-pennæ" were suggested; the nestling owl and nightjar are clothed only by down of the latter kind. The form of the ext-oral aperture of the ear seems to have been originally subject to variations, the most successful of which have become fixed by selection. In some cases there is a marked asymmetry, which may either be confined to the membranes surrounding the aperture or may extend to the skull itself. The author considered that the facts disclosed by a study of the pterylography might justify a slight revision and rearrangement of some of the genera.—The paper was discussed by the President, Mr. Howard Saunders, and Prof. Howes.—A paper was read by Mr. J. Johnstone 'On the Thymus and Thyroid Glands in the Marsupialia'. The author had investigated the neck-glands in adults of nine and pouch-specimens of seven genera, representative of the leading marsupial families. The thymus was observed to be absent only in the koala (*Phascalarctos*), and to persist predominantly in the region of the carotid roots. Its structural limitations were fully described, with especial reference to the related fatty tissues, and concerning its lobulation (found to be very variable) extreme conditions were recorded among nearly related forms. Special attention was given to the "cervical thymus," which in a pouch-specimen of *Macropus eugenii* was shown to extend upward and enter into intimate relationship with the lateral thyroid by means of an elongated cellular tract; and reason was deduced for the belief that the latter may have something to do with the so-called "para-thyroid glands" and "internal epithelial corpuscles," and that it may possibly represent the intra-thyroid nodule of thymus-tissue described by various authors in the embryonic eutherian.

**ROYAL INSTITUTION.**—Annual Meeting.—May 2.—Sir J. Crichton-Browne, Treasurer and V.P., in

the chair.—The annual report of the Committee of Visitors for the year 1897, testifying to the continued prosperity of the Institution, was read and adopted. Sixty-six new Members were elected in 1897. The books and pamphlets presented amounted to about 260 volumes, making, with 632 volumes purchased by the managers, a total of 892 volumes added to the library in the year.—The following were unanimously elected as officers for the ensuing year: President, the Duke of Northumberland; Treasurer, Sir J. Crichton-Browne; Secretary, Sir F. Bramwell; Managers, Sir W. Crookes, Sir E. Frankland, the Right Hon. G. J. Goschen, D. W. C. Hood, D. E. Hughes, A. B. Kempe, H. Leonard, Sir W. Huggins, T. J. MacLagan, L. Mond, A. Siemens, Sir J. Stirling, Sir H. Thompson, Sir R. E. Webster, and Sir W. H. White; Visitors, Sir A. R. Binnie, Sir J. Blyth, C. V. Boys, E. Dent, J. Edmunds, M. Horner, E. Kraftneuer, Sir F. Laking, T. L. Mears, L. M. Rate, J. C. Ross, W. J. Russell, Sir J. Vaughan, J. Wimhurst, and A. F. Yarrow.

**SOCIETY OF ENGINEERS.**—May 2.—Mr. W. Worby Beaumont, President, in the chair.—The discussion on the paper 'On the Protection of Underground Water Supplies,' read by Dr. J. C. Thresh at the last meeting, was resumed and completed.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—May 3.—Mr. W. Morrison, V.P., in the chair.—Dr. P. Ruben read a paper entitled 'An Oracle of Nahum.'

**ARISTOTELIAN.**—April 25.—Mr. S. H. Hodgson, V.P., in the chair.—Prof. D. G. Ritchie read a paper 'On the One and the Many' considered as the ultimate problem to which all philosophical questions, whether in logic, metaphysics, or theology, lead up. The paper was mainly devoted to a criticism of Prof. James's defence of pluralism in his 'Will to Believe.' The paper was followed by a discussion.

**HELLENIC.**—April 28.—Mr. Talfoord Ely in the chair.—Prof. W. C. F. Anderson read a paper 'On the March of Xerxes' with the country between the Hebrus and Mount Athos. His account was based on a journey undertaken in the autumn of 1896 in company with Mr. J. A. R. Munro. It was illustrated with a number of lantern slides from negatives taken on the spot. The site of Doriscus lies somewhere near the modern town of Dede Agatch, but has not yet been found. The only ruins known in the district are those of Trajanopolis. The importance of the place as a base of supplies is still evident, for the corn of the fertile Hebrus valley and of Eastern Roumelia is shipped there in large quantities. The route of Xerxes from Doriscus is not easy to ascertain. The coast road through Maronia is difficult, and at the present time impassable. The Via Egnatia and the Turkish post road ran north of Mount Ismarus, and this may be taken as the natural main route. Herodotus speaks of Xerxes having adopted a triple line of advance, and if this is accepted his right wing must have marched up the Hebrus valley, the centre following the line of the Via Egnatia, and the left wing going by the coast. Even a twofold division cannot have been long maintained, for unless the mouth of the Burn Ghyl (Lake Bistonis) was bridged, both the centre and left wing must have passed along its northern shore, as the old roads and the new railway road between Gumuldjina and Xanthi do. In this case Abdera lies south of the main route, but not more than a day's journey from it. Further west, after the crossing of the Nestus, there is only one road between the mountains and the sea, the narrow ledge, or *cornicke*, which leads to Cavalla (Neapolis). From Cavalla the famous Symbolon Pass is the only way to the fertile plain of Philippo. Two roads lead from the plain of Philippo to the Strymon: the old Turkish post road, which passes Pravi and runs down the narrow Pierian valley, and the Via Egnatia, down the valley of the Anghista. According to Herodotus, Xerxes marched down the Pierian valley, but it is impossible to suppose that, with his large army, he can have neglected the easier marching route. Mining holes, scorie, and a prehistoric tower are still to be seen in the Pierian valley, near Monsthenia, which may be the site of Phragæ mentioned by Herodotus. The mouth of the Strymon, with its lagoons, has no very ancient ruins to show, though the deserted storehouses at Tchahaghzi prove that it was an important grain-distributing centre until the present century. It is the next natural base of supplies west of Doriscus, and as such was selected by Xerxes. From the mouth of the Strymon to the pass of Aulon the road runs along the shore at the foot of the Bisalitic mountains, no alternate route to Chalcidice being possible. It is, however, difficult to determine how Xerxes marched thence to Athos. The direct road south crosses the difficult range of Mount Stravenico. It is a mountain track, so little used that it cannot

be found without a guide, and so steep that it can only be followed on foot. The natural route is southwest inland to Larigova and thence to Poligiro; but as the site of Stagirus is still undiscovered, it is impossible to say if this is the route Herodotus refers to. Brasidas advanced by the inland route when marching on Amphipolis. The site of Acanthus is marked by the old town walls, built of huge well-cut blocks, which are plainly visible in the citadel rock and at many places throughout the modern town of Hierissos. The canal is only a little over two hours distant, but owing to the suspicion of the military commander at Hierissos, the visit paid was short. The line of the canal is best seen from the hills on the south side of the isthmus, where small stream has kept it from being as completely silted up as it is on the north side. It enters the sea on the south between two hills through what seems to be an artificial cutting. Near these hills are some blocks of a cyclopean wall, which, however, the monks are using as a quarry for building a monastery farm. These blocks perhaps mark the site of Sane.

#### METINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 4½.—'The Philosophy of Education,' Dr. Schofield.
- Society of Arts, 8.—'Electric Traction,' Lecture II., Prof. Cars Wilson. (Cantor Lectures.)
- Artistic Society, 8.—'Mysteries, Self-Consciousness, and Apperception,' Dr. G. Dawes Hicks.
- Geographical, 8½.—'Journey across Tibet from West to East,' Capt. M. S. Welby.
- TUES. Royal Institution, 3.—'The Historical Development of Europe,' Lecture II., Prof. S. R. Gardiner.
- Society of Arts, 4½.—'The Art of William Morris,' Mr. F. S. Ellis.
- Colonial Institute, 8.
- WED. United Service Institution, 3.—'A New Theory of the Tides,' Rev. H. S. Moyle.
- Society of Arts, 8.—'Water Gas and its Applications,' Prof. V. B. Lewes.
- THURS. Royal Institution, 3.—'Heat,' Lecture I., Lord Rayleigh.
- Royal, 4½.
- Institution of Electrical Engineers, 8.
- Meteorological, 8.—'The Reduction and Transmission of Electric Waves by a Metallic Grating,' Prof. H. Lamb; 'Notes on some Fundamental Properties of Manifolds,' Mr. A. E. H. Love; and a Paper by Mr. H. G. Dawson.
- Society of Antiquaries, 8.—'The Cross in the Churchyard at Oldbury, Salop,' Mr. A. Hartshorne; 'Iron-Casting in Sussex,' Mr. J. S. Gardner.
- FRI. Astronomical, 8.
- Royal Institution, 9.—'Recent Experiments on certain of the Chemical Elements in Relation to Heat,' Prof. W. A. Tilden.
- SAT. Royal Institution, 3.—'Programme Music,' Lecture IV., Sir W. Parrott.

#### Science Gossip.

THE annual conversazione of the Royal Society will be held on Wednesday next.

THE reception committee of the Fourth International Congress of Zoology have issued a circular containing particulars with regard to lodgings and other accommodation at Cambridge in August next, and giving information as to the railway fares from various parts of the Continent, and other arrangements. The circular is accompanied by a reply form, to be filled up and returned to the secretaries by any member of the Congress who wishes rooms to be taken for him. These circulars have been sent to all who have already informed the reception committee that they hope to be present at the meeting, and will be sent to other zoologists who apply to the secretaries of the reception committee, the Museums, Cambridge.

ENCKE's periodical comet will be due in perihelion on the 24th inst., the same day as in its first predicted return in 1822. It is probable that on the present occasion, as on the former, it will not be seen until after the perihelion passage, and only in the southern hemisphere. According to an ephemeris computed by M. Iwanow, of the Pulkowa Observatory, the comet will make its nearest approach to the earth on July 7th, when its distance from us will be about twenty-five millions of miles.

#### FINE ARTS

##### THE SALONS AT PARIS.

THE preparations for the future universal exhibition have led to the eviction of the two Salons this year. At the Champs Elysées, as well as the Champ de Mars, there remains no more of the old buildings which gave a passing shelter to so many pictures and statues which have long since fallen into oblivion. Another site then had to be selected, and after many investigations and discussions, the Galerie des Machines

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was chosen, the only part which has been preserved of the buildings of 1889. The two rival associations, the Société des Artistes Français and the Société Nationale des Beaux-Arts, have been obliged to approach one another, or rather to meet, in the enormous nave spanned by the light and bold curves of the aerial iron arches of the architect Dutert. The space at disposal—in which thirty thousand men and several thousand horses could camp without crowding—has been divided between the two societies. Booths have been constructed to right and left to house the pictures; the middle of the site has been made into a garden and reserved for the statues. Closed in the same cage, the artists once called "les Champs Élysées" and those "du Champ de Mars" have not concealed their feeling that the connexion of a common ground which has been forced on them is not a fusion; but they have accepted the inevitable, and live side by side without flying at one another's throat! Only in the arrangement of their respective Salons they have preserved their distinct physiognomy and character. For instance, the Société des Artistes Français, which is still ruled by the members of the Académie des Beaux-Arts, has crowned the wood of its galleries with classical frontals, whose triangles, like the *chapeaux* of gendarmes, readily disclose at first sight the presence and the aesthetic theories of the architects who win the Grand Prix de Rome. The Société Nationale de Beaux-Arts has suppressed the frontals, and multiplied "Liberty" stiffs and awnings in chiffon—a symbol of "*l'art nouveau*"! So every man retains his own style and his own places and declares that he is satisfied, and the public is happy besides, for the two Salons can be seen by making one round and passing one turnstile, which is a slight saving of time and money. This arrangement involves no serious inconveniences, except in the case of the unhappy critics of the daily papers, who are obliged by the new fashions of the press to furnish an account of the two Salons on the same day—"varnishing day," which is the eve of the official opening. Till now they could at least parcel out the work, and had between the two openings a week of breathing time. This year a common site has naturally led to a similar opening day, and as the catalogue of the Artistes Français contains 5,024 numbers, and that of the Société Nationale 2,569, there are altogether 7,593 works of art to be seen, classified, and criticized in less than four days, during the disorder of half-arranged galleries and the confusion caused by fitting pictures into their places. The courage and resignation of those who agree to write under these conditions deserve all praise. A first promenade among the galleries conveys nothing but an indistinct impression of height and confusion, and also a lively sense, which rises to irritability, of the inutility of most of the things one has come to see and the artificial conditions which have governed their conception and production. At the very threshold an immense picture by M. Béroud (A.F., No. 173), *Éternelle Chaîne*, seems to have been put there to show the difficulties of painting for the Salon. Here is a giant—as much as eight mètres high—struggling in the midst of a ring of small women, who attack him, hem him in, and paralyze him. And certainly the symbolism is clear. But a square mètre of canvas would have been enough to express it, if the desire to attract attention at all costs in the middle of this great show of pictures had not made the painter adopt this uselessly kilometric scale. And how many other pictures deserve the same comment!

But it is useless to weary the reader by enumerating the mediocre works, which are naturally in the majority. Let us stop only before those which are of importance, of which one can say or guess that they have received the imprint of a will, the confidence of a dream of art. The decorative panel which M. Puvis

de Chavannes has added to the history of St. Geneviève for the Pantheon deserves to be especially admired. *Ste. Geneviève veille sur la Ville Endormie* (S.N. 1006): such is the theme. She is on a terrace which dominates the ancient Lutetia; she has just quitted the cell, which her lamp fills with a peaceful light, and with her hand on the stone balustrade she looks and listens. At her feet the brick roofs of the city crowd thickly round a basilica in the narrow precinct of the ramparts; further off the river rolls its waters, mirroring the moon; still further, as far as the back of the horizon, the country spreads tinged with blue, marked out by villas here and there, under the infinite sky full of the delight of starlight. Nothing can express the deep peace, the unspeakable calm of this night landscape. The elements employed are extremely simple. A few "fabriques," as Poussin would have said, and the monotonous stretches of a deserted plain, the colours toned down to low tints, the heavy blue of the sky, the clear blue of the open plain, the sweet orange of the moon mirrored in the water, which, with the light of the night-lamp of the saint, and certain lights which penetrate here and there across the skylights of the houses, make the blue shadows of night move to and fro: that is the whole picture. St. Geneviève herself, upright, immovable in this universal silence, her head and shoulders covered by a white veil over a robe with great straight folds of a greenish brown, an old woman, an entirely white ancestral figure, is surrounded by the clearness of an aureole, and, although no supernatural symbol appears above her pensive head, all the naïve charm of the legend, with all the grandeur of the far-away past, are brought before our vision by the rhythm of the lines and the thoughtful harmony of the colours.

ANDRÉ MICHEL.

#### THE NEW GALLERY.

WE remarked last week that the exhibition at the Royal Academy is equal to the average, but it is impossible to say so much of that at the New Gallery. There is upon the whole, we are inclined to think, a larger proportion of bad pictures, and most decidedly there is an unusual number of mediocre productions such as no visitor cares to see once and would certainly refuse to look at a second time. The directors have been unfortunate in losing the support of Mr. David Murray, Mr. E. A. Waterlow, and other able painters, who contribute to the Academy only; and besides, Mr. Alma Tadema, Mr. Watts, Mr. Waterhouse, Mr. R. W. Macbeth, and others, send their best pictures to Burlington Gardens. Worst of all, the illness of Sir E. Burne-Jones has prevented him from finishing some important commissions, and compelled him to be content with sending two unambitious examples to the gallery where his works have often proved the most powerful attractions. The incident illustrated in *The Prioress's Tale* (No. 82) long ago caught the fancy of the artist and tempted him into making a design which he has lately carried out upon a larger scale. The scene of the picture is the walled garth of the abbey where, according to the mediæval legend, St. Hugh of Lincoln had been buried after the "cursed Jewes" had murdered the child. The little saint is depicted at the grave among poppies and other flowers, sitting upright in burial swathings, while the Virgin places under his tongue the "greyn" which, until it was removed, caused him always to

— syng O alma lowde and clere.

This grain being removed, the boy

— gaf up thi gost ful softly.

Sir Edward has given a truly mediæval interest to his picture by introducing the statue of an armed knight upon a column in the mid-distance, and adding the surrounding buildings as well as subordinate figures and incidents. But the chief charms of the picture are the noble and gentle demeanour of the Virgin, clad in a lovely blue

and purple, and the sweetness and harmony of the whole scene, where even the effect (a glowing twilight) emphasizes the sentiment. In other respects the picture is by no means a masterpiece. Sir Edward's second work represents *St. George* (14), a slender and graceful knight holding a red banner and clad in bronze-black armour with golden reflections in it. As a piece of colour proper, it is almost worthy of Giorgione, and whatever the saint may lack of robust virility is atoned for by the splendour of the coloration, the forceful tonality and chiaroscuro, to say nothing of the irresistible charm of style which pervades the design.

On the other hand, Mr. H. Mann's *Song of Spring* (4) is dry, weak in tone, and not too animated, and suggests tapestry rather than painting, while the arms of the principal figure with the harp are badly drawn to a degree which is unworthy of an ambitious and poetical subject such as this. The picture, nevertheless, is not without sweetness and a sense of grace to which the execution does not do justice.—Again, there may be much that is amateurish and questionable in the drawing of Mrs. H. M. Stanley's *A Water Lily* (6); her style, too, is academic, and the face by no means so beautiful as it was meant to be; still, there is merit in the colour, and a certain grace pervades the whole work that is decidedly praiseworthy.—Praise, too, is due to Mr. G. P. Jacomb-Hood's Italian mother and child in chequered sunlight, which he has called *In the Shade of the Vines* (19); yet upon the whole the figures remind us overmuch of models sitting in a painting school where much rough work is tolerated.—*A Poet* (39) is by no means up to the level of Mr. Abbey's best works, and he has not had time to bestow the finish that it deserved upon the vista of an Italian pleasurehouse lined with cypresses. The rich dresses of the ladies, however, to whom the poet is reading supply forceful colours to a powerful, but heavily painted picture.—In *Ancient Geography* (55) Mr. C. N. Hemy has deserted his usual marine themes, and painted rather more roughly than the subject—a pretty girl—required. Seated at a table, she is eagerly poring over an old map, hence the title. As a study of effect, a bold exercise in colour, and a good specimen of an apt expression, this unpretending bit of *genre* is more than acceptable.

If the visitor can dismiss from his mind the somewhat glaring colours, the unpleasant surface, and the slightly melodramatic design of Mr. W. Crane's large picture of *The World's Conquerors* (57), he will find it is a moral and political apostrophe of considerable animation, containing many elements of beauty and abundant picturesqueness. Otherwise its design, motives, and general execution are a trifle crude, so that, on the whole, it is not quite worthy of the able artist's reputation.—On the other hand, Mr. C. E. Perugini's *A Quiet Hour* (63), a comely, exuberant, and well-dressed damsel reclining under a tree and reading, is somewhat too smooth and sweet.—Much too smooth, more polished than finished, and, though laboured, not so thoroughly studied as we like, Mr. Strudwick's *Evening Song* (75), a sort of St. Cecilia seated at an organ, companions of undeniable prettiness about her, does not excite any keen admiration either as a work of art or as a piece of sentiment.—Smooth is the painting and sentimental is the design of Mr. W. Wontner's neat picture, *Little Nell* (8).—M. F. Khnopff undoubtedly meant to be supernaturally sentimental as well as poetical when he designed *L'Encens* (76). It is a study evincing much subtlety and by no means devoid of a rare sort of beauty, pathos, and inspiration. It represents a devotee standing in a holy place, a chapel perhaps, looking intently at a relic in a monstrance. Painted in what approaches a monotone and monochrome of white, pale olive, and silver, the harmonies of this pictorial enigma (which is nothing, however, to what M.

Fernand Khnopff has accustomed us in the way of puzzles or "mysteries") are worthy of very distinguished consideration indeed. It is especially so because the ingenious author has descended to draw well.—Not less artistic in its mood, style, and manner—which are based on the methods of the seventeenth-century Dutch painters and are distinctly realistic—is Mrs. Alma Tadema's study of a lady dancing *An Impromptu* (79). It is in every sense of the words a brilliant piece of art, full of spirit and graceful vivacity.—On the contrary, Mrs. M. Stokes's *Aucassin and Nicolette* (88), a mild example of what Millais used to call "cuddling pictures," is more or less marked by the opposite qualities. In it a knight and a damsel are embracing tenderly, but very gently and with unmistakable propriety. Mrs. Stokes had better turn to life rather than to mediæval romances for her subjects, and to nature for the materials upon which her undeniable skill may be employed to most advantage. Her notions of style resemble the artificial and jejune methods of tapestry workers rather than types that are genuinely artistic.

In Mr. Watts's *Early Spring* (113) will be found a capital figure of a little child in white. It is unusually silvery, simple, and pure, even for Mr. Watts. *Can these Bones live?* (167) a desert scene, strewn with skeletons of men, and parts of engines, tools, &c., suggests more of the artist's meaning than we can attempt to set forth. Technically, in spite of a certain roughness and incompleteness not common in Mr. Watts's work, although observable in the portrait of Mrs. Bligh, which we notice below, the picture displays much of his artistic powers and resources.—The subject of Mr. Adrian Stokes's *The Cross in the Forest* (92), a "mystical" picture, is derived from the legends of the Round Table, which have been worked to death of late years. We prefer Mr. Stokes's landscapes to works such as this, in which much paint has, not wholly without success, gone to the making of a picture.—In *Une Aile Bleue* (98) we encounter the mysticism of M. F. Khnopff in a less intelligible, or rather less suggestive, form than usual, which is saying a good deal for the fine technical exercise before us, that includes the superb bronze antique head of Hypnos and a girl who seems not to know what to make of it. But why did not M. Khnopff restore the missing wing to Hypnos's head, the loss of which is, of course, merely accidental, though perhaps it puzzled the girl?—*Fugitives* (108) is by no means mystical or hard to understand, but it is unusually tragical for Mr. C. E. Hallé. There is a great deal, to be sure, of technical merit, but there is certainly less passion and pathos than the subject seems to demand. In fact, the subject and its treatment fail to touch us profoundly. Nor does *The Viking's Daughter* (126) stir our hearts, though we acknowledge the taste and skill of the painter. Upon the whole, *The Signal* (163) seems to be his best picture, and the subject—Hero showing her light to Leander—is not without attraction. As was said of Mr. Waterhouse, the best thing Mr. Hallé could do would be to change his model, who is, as Browning had it, "an inveterately tear-shot beauty." In *'The Signal'* there is more than usual energy as well as beauty and nature.

The *Siesta* (110) of Mr. J. T. Nettleship, a lioness and cubs, comprises some good colour and lifelike animal character.—Mr. Boughton's *When the Dead Leaves Fall* (116), a damsel lingering in a wintry woodland alley, seems to aim at rendering mournful pathos and to suggest occult passion, the last things this Academician is accustomed to, or likely to succeed with.—A genuine mood, the charm of idyllic grace, brightness, purity, and pearl-like luminosity and colour advantageously distinguish Mr. G. Wetherbee's *Spring Phantasy* (119), which recalls George Mason's

motives by introducing groups of children and calves crossing a landscape in pure, brilliant, and harmoniously tender morning light.—A full blue stream just after sunset, nude damsels of Titianesque aspect in the act of bathing or dressing, are introduced with much academical grace and taste in Mr. L. Thomson's *Arcadia* (146), which is rich, strong, and full of tone and colour, according to the conventional ways of old Venetian masters, whose pictures time has greatly darkened.—*Le Divin Apprenti* (160), by Madame V. Demont-Breton, we saw in last year's Salon. It is graceful, its pathos is serious, and there is real poetry in it, scholastic, of course, but choice.—*The Fisherman's Home* (181) of Mr. C. N. Hemy portrays the return of fishermen to their village on the cliff. The figures, the water, and the effect of light are altogether natural, but the shadows are a great deal too black, especially the attitudes and expressions of the children.

Mr. G. Wetherbee's allegory *Bubble Fortune* (222) is a departure from his landscape idyls with figures, as is the instance we have already mentioned. Its colour is delightfully choice, it is full of vivacity, and the design is sincere and spontaneous, contrary to the ways of allegories in general.—In these respects it contrasts most strikingly with Mr. Schmalz's sentimental piece of "Maidenhood blindfolded by Innocence," &c., which he calls *The Pathos of Life* (208), a title which bears analysis as badly as the picture itself.—The sweetness, spontaneity, and pearl-like brightness of *A Dance* (232), by Miss M. A. Gow, and its companion *A Fortune* (241), illustrate charmingly the beauties and exquisite nature of her art at its best.

*The Beloved* (255) is a highly characteristic, firmly drawn, and wonderfully solidly painted head of Christ appealing to the Father with human agony ennobled by God-like submission and confidence, the perfection of faith. In this work Mr. Holman Hunt takes us back to the best epoch of his extraordinary powers; and when the too sculpture-like handling, colour, and lighting of the noble head no longer jar upon our sense of pictorial refinement and technical fitness, the picture produces upon the sympathizing student the impression most desired by the painter. It is, in fact, another version of Mr. Hunt's famous "Shadow of Death," possessing all its intensity and passion, but without the advantages which accrue to a subject-picture proper when numerous accessories serve to support and explain the motif of the work. As a study of emotion wrought to the highest pitch, "*The Beloved*" is by far the finest work here, and as such deserves the most honourable place.—Mr. G. Harcourt, like Mr. Holman Hunt, is, in the proper sense of the phrase, always serious, and sometimes not a little dreadful, and does not flinch from going too far in both respects in an illustration of Christina Rossetti's verses, the vigorous and skilful *Too Late* (253).

Comparatively few lines are all we can give to the portraits. The *Hon. Mrs. Ivo Bligh* (91) is rough for Mr. Watts; it is, nevertheless, saved from being a failure by his habitual sense of style, fine perception of character, and rare taste for physical beauty of the more cultured sort. As a piece of colour, too, it is at once original and powerful.

—There is much that is too sweet, and something fine as well as choice, about Mr. C. E. Hallé's *Mrs. P. Campbell* (135), who appears in the character of another of the painter's "tear-shot beauties."—*Miss Hardcastle* is brightly depicted with animation and true character in Mr. H. A. Olivier's No. 10. —Mr. P. Burne-Jones is happy in painting the *Daughters of Sir G. Lewis* (25), small figures of ladies in an interior, where the lighting, the general harmony, and the effect of crossing daylight with lamplight are noteworthy.—The face and hands in *Evelyn* (192), a portrait by Mr. B. Shaw, are very

soundly studied, but the incongruity of the gilt and patterned background does much to injure a fine work.—M. Carolus Duran's *Ivy* (196) is a bright, charming, and highly artistic portrait of a young lady in white. The expression is most sweet and spontaneously rendered.—Mr. J. S. Sargent is quite himself in the life-size sitting figure of *Mrs. Thursby* (200), but, owing to the exceptional prominence of the purple, it is not so acceptable as other works of his have been. The attitude of the lady is strained and affected.—*Mrs. G. Robertson* (207), by Mr. A. Melville, outdoes Mr. Sargent in his blottches of colour and the spasmodic character of the lady's attitude. The stern fidelity of the painter has forbidden him to flatter his sitter, which he might as well have done.—Mr. A. T. Nowell's *Mrs. C. Johnson with her Sons* (211) is decidedly good.—In No. 215, *Miss B. Des Clayes*, a full-length, life-size figure, Mr. J. J. Shannon has produced what is really a large sketch for a first-rate portrait. The face is beautifully painted, and there are indications of rare value in its colour as a whole, much refinement, animation, and truth of character. For his *Miss M. E. Bishop* (219) we do not care at all, though, despite its shortcomings and harshness, it is good as a painting.

The landscapes of more than ordinary merit include Mr. A. Parsons's *Sweet-Williams* (31), the brilliant vista of a garden path literally illuminated by masses of splendid flowers blooming in sunlight; and we are greatly taken with his less ambitious *Back of the Village* (35), as well as his *Larkspur and Roses* (140), a garden crowded with flowers and saturated with light. Hard as it seems, this work is solid and true to nature.—*The Pool* (33) of Mr. J. E. Grace, beeches by a pond in grey autumnal light, is fine and harmonious in all respects, a complete and well-sustained piece of art.—*A Connemara Strand* (40), by Mr. W. H. Bartlett, is not only fresh and original, but—so far as we know—the artist's best landscape.—*The Hillside* (68) aptly and, so far as it goes, fully characterizes the motives and technique of Mr. C. W. Wyllie. Choice in its colouring, its atmosphere is conspicuously soft and glowing.—*The Common* (136) of Mr. A. D. Peppercorn, a good study of twilight, excels in its tonality.—M. A. Demont sends from France his picture of a stormy coast, *Temps d'Équinoxe* (128), where the air is expansive and the work is artistic.—*In Maremma* (152) fully displays the dignified pathos and broad style, the rich, simple, and sober colouring wherewith Prof. G. Costa always impresses us. It portrays the wan and silvery light of an Italian autumn over a glowing expanse half hidden in red flowers. *Moonrise over the Marshes* (153) deserves to be studied after, but not before we have enjoyed and analyzed "*In Maremma*"; after that is done the visitor should turn to Prof. Costa's *The Serchio from the Walls of Lucca* (180), a scene of almost classic repose, depicted with truly classic breadth.—Delightful in its grand and pathetic dignity and serenity is Mr. A. East's *A Mystic Pool* (218), with sunset on a hill above the water.—Mr. MacWhirter is quite himself in *The Valley of Flowers, Mürren* (247), in which, however, he does not abandon his mannerisms.

Besides these pictures, the visitor will find here some noteworthy sculptures in bronze and marble, including chiefly Mr. G. Simonds's beautiful, graceful, accomplished, and fresh statuette of *Briseis* (472), and the still more charming, very energetic, and finely modelled *Scarf Dancer* (479), an exemplary instance of choice energy vigorously expressed.—Mr. G. E. Wade's *H. Allingham, Esq.* (459), is very good and sincere, and we like his *Scamp* (461).—In its way, which is a very fine one, we admire Mr. E. Onslow Ford's *Sir John Pender* (465), an admirably characteristic and spiritedly and admirably wrought bust.—*The late Sir C. Hallé* (468), a bust, is to the life lifelike.—Other

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commendable sculptures are M. E. Fuchs's *Mrs. C. Meyer* (453); Mr. E. R. Mullins's *Sisters* (462); Miss A. M. Chaplin's "Happy and Proud," cats (486); Miss E. Casella's *Dr. Nansen* (503); and a few other less attractive specimens.

In the Balcony, where pictures generally go as in "retreat," we have noticed with more or less pleasure productions of W. Ball, J. Parker (276), A. B. Donaldson, A. Foord-Hughes (285), A. Hughes (*Curfew*, 294), Mrs. A. L. Swynnerton (312), the Hon. J. Collier (316), Countess H. Gleichen (341), Marchioness of Granby (368 and 371), R. P. Spiers (407), and J. B. Knight (418).

MR. PHILIP HERMOGENES CALDERON, R.A.,  
KEEPER.

ALMOST at the very hour of the Academy banquet on Saturday last, the Keeper—the brilliant painter of 'Her Most High, Noble, and Puissant Grace,' and a dozen more original pieces of that anecdotic *genre* of which he was the most accomplished exponent of his day in this country—died in his official residence in Burlington House. During many years he had suffered much from recurring illnesses, which of late had prevented him from finishing his pictures and fulfilling his duties as Keeper with the enthusiasm which distinguished him. 'Artists at Home,' the proofs of which Calderon revised for his old friend the author, says that he was the only son of the Rev. Juan Calderon, a native of La Mancha, who claimed descent from the family of the illustrious Spanish poet; at any rate, he was Professor of Spanish Literature in King's College, London, not long after Rossetti's father held a similar post there in Italian. The son was born at Poitiers in May, 1833, came to England when about twelve years old, and was mainly educated, except in art, by his father; but he began life as the pupil of a civil engineer, who permitted him to occupy his leisure by drawing prints after Raphael. In the end—so manifest was his artistic ability—the master persuaded the father of the boy to let him study as a painter, which he did at the British Museum and National Gallery, and in 1850 at the famous art school of Mr. Leigh in Newman Street, where he began to paint in oils from "the life," generally by gas-light. When nearly twenty he removed to Paris and joined the Ecole des Beaux-Arts, which was then under Picot, one of the best teachers of his time, whose methods of instruction were the reverse of those much fancied by the so-called "modern" school, insomuch as he compelled his pupil to draw carefully from the model with chalk, delineating the outlines scrupulously, and abstaining from brushes and pigments altogether. The results of this training are manifest in the firmness and facile precision of Calderon's draughtsmanship, the crispness of his touch, and his abundant knowledge of form, which enabled him not only to work swiftly and with confidence, slurring nothing, but, like Millais and other soundly trained masters, to know what to leave out.

After a year at the Académie Calderon returned to London and Leigh's School, where he worked in the evenings, and on the students' days copied P. Veronese and Rubens in the National Gallery. He was barely twenty when he sent to the Academy Exhibition of 1853 the brilliant and telling painting,—

By the waters of Babylon there we sat down,  
Yea, we wept when we remembered Zion.

This was the first of more than a hundred pictures he contributed to the Academy. In 1855 Calderon sent to Trafalgar Square 'Lord! Thy will be done,' while he offered 'Maria, vide Sterne,' at the British Institution for the modest sum of five guineas. In 1856, besides 'Inez' at the same gallery, there was at the British Artists' a more ambitious example to be

sold for forty pounds, because it contained several figures and indicated a great advance in technical respects. In the following year Calderon secured his future at the Academy by means of 'Broken Vows,' in which a lady hears her false lover devote himself to her rival. In 1858, after an interval during which he painted many portraits, he exhibited at the Institution 'Far Away,' illustrating

Still in her heart she heard the funeral dirge of the ocean,  
But with its sound there was mingled a voice that whis-  
per'd "Despair not."

'The Gaoler's Daughter' accompanied it. In 1860 'Never More' followed, while 'Dressing for the Fair' went to the Institution. In 1861 great progress was marked by 'La Demande en Mariage' and 'Liberating Prisoners on the Young Heir's Birthday,' a most effective and characteristic piece; and after this time Calderon's works were eagerly looked for at the Academy. 'After the Battle' made (in 1862) a still deeper impression, and showed Calderon's preference for anecdotic *genre* with a pathetic turn to it. It represented a little boy, deserted by his people, who had fled before victorious soldiery, sitting upon a table in a cottage, half in wonder, half in fear, while the victors, still flushed with conquest, gather about the child, and gaze at his tearful face with various emotions. The success of the work, which holds a high place among the more dramatic pictures of the English School, ensured his election as A.R.A. in 1864. The subject was, of course, Calderon's own. Indeed, it is well to remember that the majority of Calderon's subjects were of his own invention. 'Catherine of Aragon and her Women at Work,' a highly picturesque example, animated by eminently appropriate pathos, is one of these (1862). 1863 was an important date for Calderon, because it produced one of his most characteristic and important efforts, 'The British Embassy in Paris on the Day of the Massacre of St. Bartholomew,' in which all the best qualities of his powers and skill were at their acme. 'In the Cloisters at Arles' (1864) was bright, firmly touched, and clear in colouring, but much less important. In the next year appeared the masterpiece, 'Her Most High, Noble, and Puissant Grace,' at the Academy. It represented with stately splendour, courtly movements adroitly designed and depicted, vivid and harmonious colours, a little royal damsel proceeding, with music and heralds, along a gallery hung with arras, and attended by a band of gaily-clad ladies and other courtiers. This picture has been engraved, and when, in 1867, it appeared at the Parisian Exposition Internationale the painter obtained for it the only gold medal awarded to an English artist. The French admired it in qualities which were something like the best art of their own famous M. Vibert. 'Home after Victory' was, with 'Evening,' at the Academy in 1867. The former was notable for demonstrativeness and chic. Then came 'The Young Lord Hamlet,' riding on Yorick's shoulders, a bright, extremely effective work, showing the artist's peculiar power of redramatizing, so to say, an incident Shakespeare barely hinted at. 'Enone,' and 'Whither?' his diploma picture on being elected an R.A. in 1867, and

With slumber and soft dreams oppressed,  
were in Trafalgar Square in 1868, and next year 'Sighing her Soul out in his Lady's Face,' two lovers in a boat, the youth steadfastly gazing at a fair and stately damsel, one of the charming class of ladies whom Calderon may be said to have invented in art. In 1870 the public was charmed with 'Spring driving away Winter,' a half-naked and somewhat voluptuous damsel pelting a withered crone with flowers. 'The Orphans' and 'The Virgin's Bower' accompanied it. 'On her Way to the Throne,' a sequel to 'Her Most High, Noble, and Puissant Grace,' appeared in 1871. The leading pictures after these were 'A High-born Maiden,' 'Good

Night!' 'Victory,' 'Half-hours with the Best Authors' (girls asleep), 'The Queen of the Tournament,' 'Les Coquettes, Arles,' 'Watchful Eyes,' 'His Reverence,' 'Home they brought her Warrior Dead,' several portraits, and 'Joyous Summer.'

Calderon exhibited two works at the International Exhibition, 1862, and after 1858 occasionally contributed to the French Gallery. He was a promoter and one of the committee of the Dudley Gallery Exhibition of Pictures in Oil, and contributed to the water-colour gathering in the same gallery. In 1873 he was represented at Vienna, and received a medal. In 1878, being selected to exhibit an extra number of works, he contributed to the Exposition Universelle, Paris, received a *rappel* of a First Class Medal, and was made a Knight of the Legion of Honour. During several years he sent capital works to the Grosvenor Gallery, the best of which was the sparkling and beautiful nude figure of 'Aphrodite' supine upon a wave of azure seen in full sunlight. In Paris 'Aphrodite' was received with constant applause. In 1887 Calderon was, after Mr. F. R. Pickersgill's retirement, elected Keeper of the Royal Academy, and in this capacity introduced important changes into the curriculum of the Art-University at Burlington House. Occupied with this task, he naturally exhibited fewer works than before. The last to be shown of them was 'The Answer' which accompanied 'Ruth' in the Academy of 1897. It was in 1895 that he gave proof of possessing the peculiar gift (to which we have already referred) of taking new views and redramatizing old subjects. Thus his 'Ariadne,' 'Iorn of Theseus,' was wading into the sea, as if to follow her flying lover.

Personally "the Doge," as the late Keeper's intimates affectionately called him, will be deeply regretted by all who knew him. Among the best known of his host of friends we may name Stacy Marks, Frederick Walker, Mr. G. D. Leslie, and Mr. G. A. Storey, his brother-in-law.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 30th ult. the following, the property of the late Mr. J. Hall Renton. Drawings: E. Duncan, The Mumbles, 113*l.* Birket Foster, On the Thames, 77*l.*; A Landscape, with cattle at a pool, 65*l.* E. Frère, A Cold Day, 73*l.*; Waiting for a Division, 71*l.*; Don't be Shy (crayons), 71*l.* E. J. Gregory, The Hothead, 252*l.*; An Italian Nobleman of the Sixteenth Century, 168*l.* Miss K. Hayllar, Finished and Framed, 60*l.* L. Alma Tadema, Egyptian Chess-Players, 210*l.* F. Walker, Algeria, 141*l.*; The Rainbow, 336*l.*; The Music Lesson, 215*l.*; The Governess, 210*l.* Pictures: E. W. Cooke, The Port of Delfzyl, 126*l.* A. Elmore, Columbus at Porto Santo, 194*l.* L. Fildes, Playmates, 735*l.* K. Halswelle, The Old Anchor Inn at Abingdon, 162*l.* J. C. Hook, Mushroom Gatherers, 504*l.*; Castle-Building, a Scotch loch, 420*l.* Sir E. Landseer, Canine Friends, 173*l.* B. W. Leader, Bettws-y-Coed Church, 168*l.* J. Linnell, The Noonday Rest, 735*l.*; The White Cloud, or the Sheep-drove, 945*l.* R. Madrazo, A Young Lady, with lilac dress, 252*l.* Sir J. E. Millais, The Order of Release, 5,250*l.*; The Black Brunswicker, 2,782*l.*; Yes, 1,050*l.*; Urquhart Castle, 682*l.*; Afternoon Tea, 1,365*l.* P. R. A. Muller, In the Sahara, 189*l.* P. Nasmyth, A Wood Scene, 262*l.* Sir E. J. Poynter, A Corner in the Villa, 924*l.*; A Corner in the Market-place, 840*l.* W. G. Rich, Going to the Fold, 147*l.* Schall, A Hive of Cupids, and Feeding Cupids (a pair), 420*l.* J. Stark, View near Norwich, 168*l.*; A Forest Scene, 178*l.* E. M. Ward, The South Sea Bubble, 210*l.*

The great advance in the prices realized by Millais's pictures was the distinguishing feature of this sale. It was, of course, chiefly due to the extreme generosity of Mr. Tate, who has

given 'The Order of Release,' which cost him more than ten times as much as Millais had for it, to the Millbank Gallery. Again, the fact that no more Millaises will be painted had much to do with the phenomenal sums in question, which included the less remarkable, but considerable increase in the amount realized for 'The Black Brunswicker.' Lady Millais sat for the woman in the former picture; the husband was one Maitland, a well-known model; the dog—which great authorities, including Landseer, said was one of the finest works of the kind—was lent to Millais for the purpose by Mr. Hook. Dickens's daughter, the present Mrs. Perugini, formerly Mrs. C. Allston Collins, sat for the lady in 'The Black Brunswicker.'

The same auctioneers sold on the 2nd inst. the following engravings: La Bella, after Titian, by Laguerre, 27l. At Evening Time, after B. W. Leader, by B. Debaines, 27l.; another copy, 25l. L'Angelus, after Millet, by C. Waltner, 27l. Le Guide, after Meissonier, by A. Jacquet, 27l. 1814, after Meissonier, by J. Jacquet, 49l. Mont St. Michel, by A. H. Haig, 30l. Burgos Cathedral, the Interior, by A. H. Haig, 37l.

#### Fine-Art Gossip.

On the 8th of June next Messrs. Foster will sell an extremely interesting group of fresco and distemper pictures, removed, it is said, from the Oratory of S. Ambrogio at Milan, which have been in this country since the beginning of the present century. The frescoes are (1) the Last Supper, a composition analogous to that of the great picture by Da Vinci, and, like it, in life-size figures painted with all the brightness of fresco and with extremely good colouring; (2) a lunette in distemper, probably executed in that method to replace a fresco which had been damaged, representing, likewise in life-size figures quite as striking as those of No. 1, the Ascension of Christ. Nos. 3 and 4 are large oblong panels of the Holy Men and Women witnessing the event depicted in the lunette; these panels manifestly stood one on each side of the lunette. No. 5, a large panel in distemper, depicts the Virgin enthroned, with six saints ranged at the sides of the throne. All these pictures are, not without reason, ascribed to Luini, and they are undoubtedly excellent specimens of the school of Da Vinci, deeply impressed with Luini-like characteristics. The heads are all of great value from their expressiveness, and the attitudes of the figures are remarkable for their vivacity and appropriate character.

MR. H. B. WALTERS, F.S.A., and Mr. F. C. Eeles are preparing for the press an exhaustive work on the church bells of Middlesex, including those of London. It will shortly be published by subscription.

THE exhibition of the Surrey Art Circle is held this year at the Clifford Gallery, 21, Haymarket, and will be open from Monday next until the 28th inst.

THE fate of the late proposal to erect a *barrage* above Assouan, whereby Philæ and its monuments would have been submerged, is known to all. It needed merely stating to raise a storm of indignation, not only in this country, but all over the civilized world, which ensured its withdrawal and a pledge that it was definitely abandoned. Now a fresh scheme has been started, and the impression, derived from the daily papers, is certainly general in Europe that the dam to be erected at the first cataract will not cause the Nile to overflow the surface of the island. But information we receive from Egypt shows that if the new scheme is carried into execution the monuments, with their sculptured walls, will to a certain height be submerged. This is a distinct breach of faith on the part of the Egyptian officials. Whether two feet or twenty feet of water flow

over Philæ the result will be equally disastrous. The monuments on the island have been preserved for two thousand years or more simply because they stand high and dry. Soak them with Nile water, and, sooner or later, one of the most celebrated scenes of natural beauty in the world, the impressive effect of which is owing to a marvellous combination of art and nature, will be wrecked for ever. It will be seen that the report of the Society of Antiquaries, in this present number, also contemplates the submergence, though it is to be regretted that it does not entirely agree with our view of the results.

THE deaths are announced of Mr. Charles Green, of the Institute of Painters in Water Colours, a clever artist in *genre* subjects, and M. Alphonse Masson, the well-known French engraver.

THE Hungarian painter Otto Trost-Koroknyai had just died at Budapest in his forty-second year. For his picture called 'Der Unverberliche,' which represents a scene from Hungarian life, he had obtained the Munkacsy Prize, amounting to 6,000 francs.—The deceased is also reported of the historical painter Otto Knille, who was born in 1832. He was professor at the Berlin Academy of Arts, and had made himself a name in the Fatherland by a picture of 'Tannhäuser und Venus.'

#### MUSIC

##### THE WEEK.

QUEEN'S HALL.—Philharmonic Concerts. Mr. Robert Newman's Benefit Concert.

CRYSTAL PALACE.—Saturday Concerts.

ST. JAMES'S HALL.—Madame Bloomfield-Zeisler's Pianoforte Recital. Herr Arthur Friedheim's Pianoforte Recital.

QUEEN'S HALL.—Lamoureux Concerts.

THE programme of the Philharmonic Society's concert last week on Thursday evening may be described as entirely unconventional. It opened with Brahms's delightful Symphony in F, No. 3, the brightest, if not the greatest, of the composer's works in this department of musical art. The performance, under Sir Alexander Mackenzie's direction, was extremely good, for, apart from the superb tone of the Philharmonic strings and wood-wind, the reading of the work showed intelligence and full appreciation of its beauties. Mr. Frederick Corder's Dramatic Scene 'Pippa Passes,' illustrating Browning's painful tragedy, is the latest utterance of a musician who husbands his resources, and, to use a common expression, does not write himself out. It consists of two movements, and, following the example of Sterndale Bennett in his beautiful overture on 'Paradise and the Peri,' Mr. Corder quotes passages from his author to show the significance of the music. Thus the opening *con moto* in G minor is intended to illustrate the factory girl's joy on New Year's Day, and a very pretty melody in the relative major is evidently intended to illustrate the lines "God's in His heaven—All's right with the world." To this succeeds an *allegro molto appassionato*, headed 'Sebald and Ottima.' The music becomes stormy, as a matter of course, as the story of love, perfidy, and death proceeds, and the climax is worked up with great energy. But there is a *coda lento*, in which the melody above referred to is heard again and the notes of the cuckoo, the work ending in the quietest manner. 'Pippa Passes' is not a composition to be fully appreciated at a first hearing, and hence it was received with courtesy rather than

enthusiasm; but that it is in every respect worthy of Mr. Corder may be said without hesitation. The pianist, Madame Bloomfield-Zeisler, made what was practically her first public appearance in London, though we believe that she played here in semi-private entertainments ten years ago. The warm encomiums from the United States, where Madame Zeisler has principally resided, afforded room for hope that she would prove to be yet one more pianist of unusual ability—and this was partially realized. The Concerto was Rubinstein's in D minor, No. 4, a work that requires superabundant energy, and in the middle movement the utmost sentiment. The latter was forthcoming, but scarcely the former, the opinion conveyed being that Madame Zeisler's physical force was not commensurate with her artistic perception of the demands of the music. In the lively *scherzo* from Liszt's Fourth Concerto, Op. 102, her crisp, pearly touch told well, and the impression she created was distinctly favourable. Mr. Plunket Greene sang Prof. Villiers Stanford's fine songs "Come away, death," and 'The Battle of Pelusium' in his most impressive manner. They were given for the first time with orchestra, and were conducted by the composer.

MR. ROBERT NEWMAN may be congratulated on the success of his benefit concert at the Queen's Hall last Saturday afternoon, for it was well deserved. That 106 orchestral concerts have been held under his direction between the opening of the autumn season and the close of last week shows conclusively that Mr. Newman is an able manager, and that there is now a large section of the public who duly appreciate high-class performances of this nature. It would be superfluous to describe what was done, including the overtures to 'Rienzi,' 'Der Fliegende Holländer,' 'Tannhäuser,' and 'Die Meistersinger,' the prelude and close from 'Tristan und Isolde,' and also the prelude and close from 'Parsifal.' Enough that Mr. Henry Wood's well-drilled orchestra interpreted these various selections in a favourable manner, and that Madame Ella Russell, in 'Elizabeth's Greeting' from 'Tannhäuser,' and Mr. Arthur Payne, in the solo part of the exquisite song 'Träume,' which he played on the violin, deserved the applause they received.

THE fortieth season of the Crystal Palace Saturday Concerts came to a successful conclusion last week, and Mr. Manns's annual benefit takes place to-day. The final programme of the regular series included a new symphonic prologue, suggested by Chaucer's 'Canterbury Tales,' the composer being Mr. William Henry Bell, who, although not yet twenty-five years of age, has written much and shows the benefit of sound study under Mr. Corder at the Royal Academy of Music. Various incidents in the journey from the Tabard Inn in Southwark to Canterbury are illustrated, and use is made of the oldest of English ditties, "Sumer is icumen in." The whole piece has a national flavour, and is pleasant to hear, as well as musically in conception. Mr. Bell may be encouraged to persevere. Mr. Leonard Borwick rendered Schumann's Pianoforte Concerto with even more than his usual thoughtfulness and technical

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mastery of the work; and, of course, Beethoven's Symphony in B flat, No. 4, Dvorak's 'Carneval' Overture, and orchestral items from Berlioz's 'Faust,' received full justice under the direction of Mr. Manns. There were two vocalists, Madame Marian McKenzie and Mr. Arthur Walenn, who sang well, but were not altogether wise in their choice of songs.

The first pianoforte recital of Madame Bloomfield-Zeisler last Saturday afternoon may be recorded as successful, for whatever the artist may lack in manual strength is at any rate atoned for by the full perception she displays of the significance of the music she chooses to interpret. Madame Zeisler cannot be commended for commencing her recital with an arrangement, or rather disarrangement, of an organ work by Bach. Pianists have an unaccountable liking for these transcriptions, for which there is no need whatever, considering the mass of music for clavier alone left by the Leipzig Kapellmeister. Schumann's 'Études Symphoniques' were interpreted in a way that indicated more intelligence than the measure of masculine force desirable in several numbers of this masterpiece. Five minor pieces by Chopin were rendered with faultless technique and feeling.

If Herr Arthur Friedheim scarcely improved his position as a pianist in London by his second recital on Monday afternoon, he fully maintained it. He is a master of his instrument in a technical sense, this being placed beyond cavil by his rendering of Liszt's clever but not agreeable *Fantasia* and *Fugue* on the name of Bach, and the entire series of Chopin's 'Préludes,' which were certainly not intended to be played at one sitting, as several of them are as light and trifling as Schumann's 'Kinderszenen.' Items by Liszt and Beethoven's Sonata in F minor, Op. 57, still known to many as the 'Sonata Appassionata,' were played with all requisite vigour, yet in a somewhat cold manner.

What was originally intended to have been the last Lamoureux Concert this season took place on Wednesday, and there was an overflowing audience. The gifted French conductor is so pleased with the Queen's Hall orchestra and with Mr. Robert Newman's efforts in the cause of high-class music that he has addressed to him the following letter, which is worthy of preservation as an indication of the encouraging state of the art in London at the present time:—

"J'ai beaucoup regretté de n'avoir pu participer au concert que vous a offert, le 30 Avril dernier, votre bel orchestre de Queen's Hall, en témoignage d'estime et de reconnaissance. Vous méritez, en effet, la gratitude des artistes et du public musicien de Londres par vos incessants efforts au profit de l'art musical et par votre ténacité à propager l'adoption du diapason normal dans votre pays, adoption qui, lorsqu'elle sera générale, constituera un bienfait, non seulement pour la musique, mais surtout pour les chanteurs."

"Permettez-moi donc, cher Monsieur Newman, de prendre une part dans les témoignages d'estime et de gratitude qui vous sont dus et d'espérer que vous voudrez bien me permettre de vous donner, dans un concert supplémentaire, la preuve de mes sentiments d'admiration et de dévouement."

"Votre affectionné,  
CHARLES LAMOUREUX."

As regards Wednesday's performance there is little to be said. Tschaikowsky's 'Symphonie Pathétique' was magnificently rendered, especially the tragic *finale*. The other items for orchestra alone were Beethoven's 'Coriolan' Overture, Saint-Saëns's 'Le Rouet d'Omphale,' delightfully played and encored, the 'Siegfried Idyll,' and the 'Rakoczy March' from Berlioz's 'Faust.' Mr. Leonard Borwick played to perfection the solo part in Mozart's lovely Pianoforte Concerto in A, one of three composed in 1786. The extra concert to which reference is made above will take place on Saturday afternoon, the 21st inst., with a programme compounded of Mozart, Beethoven, and Wagner.

### Musical Gossipy.

A SO-CALLED "costume concert" took place, under the direction of Mr. Frank Pemberton, on Monday afternoon at the Queen's Small Hall, the programme consisting of selections from Messrs. S. Baring-Gould and H. Fleetwood Sheppard's interesting volume published under the title of 'Songs of the West'—that is to say, ditties emanating originally without doubt from the west of England.

AMONG the classical chamber concerts within the last few days, many of which must pass unnoticed, was one of more than ordinary interest given by Madame Grimaldi at the Salle Erard on Tuesday evening. A feature of the programme was a Pianoforte Quartet in E flat by a composer named Rabl, who succeeded in winning the first prize offered by the Vienna Society of Musicians last year. The music shows youthful energy and cheerfulness, and, as a whole, is so fresh and well written that much may be expected of the composer. Herr Christian Sinding's Pianoforte Quintet in E minor, first performed in London eight years ago, was also played, the concert-giver, who is a capable pianist, being assisted by Messrs. Pécskai, E. Kreuz, Sandor, and Lebell.

THE Bournemouth Musical Festival, a recently established and very creditable undertaking, seems to have passed off very well. It occupied two days, the principal works performed being 'Elijah,' 'The Golden Legend,' and 'The Messiah.' There were various orchestral and vocal items, interpreted in a way that gave much satisfaction. Mr. Duncan Hume conducted, and the chorus of two hundred and fifty voices was, with few exceptions, selected from the district.

MR. JACK ROBERTSON has fixed his concert at St. James's Hall on the afternoon of June 2nd. He will be assisted by a large number of popular artists, among them being Mrs. Hutchinson, Miss Louise Dale, Madame Alice Gomez, Miss Clara Butt, Miss Ada Crossley, Messrs. Andrew Black, Kennerley Rumford, W. Henley, W. H. Squire, and George Grossmith, Mrs. Patrick Campbell, and the Westminster Glee Singers.

THERE will be two additional symphony concerts at the Queen's Hall on the afternoons of June 15th and 22nd, under the direction of Mr. Henry Wood. The programme of the first will be devoted to Tschaikowsky, and the second to Wagner.

THE death is announced of Mr. Joseph Barnett, brother of John Barnett, whose opera 'The Mountain Sylph' was once extremely popular. Mr. Joseph Barnett was also a composer, but his music, being chiefly written for Roman Catholic churches, is not known in concert-rooms.

AFTER two concerts in Paris, Mlle. Ella Pancera will return to London to make her appearance at the Philharmonic Concert on May 26th, after which she will give two recitals at St. James's Hall, under the direction of Mr. Ernest Cavour, on June 3rd and 10th.

THE prolific composer Theodore Gouvy, born in 1822 near Saarbrücken, died on the 21st ult. at Leipzig. Originally destined for a legal career, he devoted himself to the study of music at the Conservatoire of Paris, and subsequently published a considerable number of musical works which were popular in France, and to some extent also in Germany.

### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Orchestral Concert, 3.30, Queen's Hall.  |
| MON.   | Saint-Saëns's 'Le Rouet d'Omphale' Recital, 3. Queen's Small Hall.                           |
|        | Mr. J. S. Shaddock's Lecture on 'Der Ring des Nibelungen,' 5, No. 4, Upper Berkeley Street.  |
|        | Royal Opera, Covent Garden, 8, 'Lohengrin.'  |
|        | Mr. Arthur Newcome's Historical Recital, 8.30, Steinway Hall.                                |
| TUES.  | Madame Bloomfield-Zeisler's Recital, 3, St. James's Hall.                                    |
|        | Mr. Whitney Tew's Concert, 3, Queen's Small Hall.  |
|        | Concert in Aid of the Church of England Soldiers' Institute, 3.30, Queen's Hall.             |
|        | Royal Opera, Covent Garden, 8, 'Roméo et Juliette.'  |
|        | Miss Gwendolyn Thomas's Concert, 8, Queen's Small Hall.                                      |
|        | Miss M. Saunders's Concert, 8, St. James's Hall.   |
| WED.   | Mr. Arthur Friedheim's Pianoforte Recital, 3, St. James's Hall.                              |
|        | London Ballad Concert, 3, Queen's Hall.  |
|        | Concert in Behalf of the Charing Cross Hospital Special Appeal, 3, Stamford House.           |
|        | Concert in Aid of the Southwark House of Rest for Working Women, 3, Paddington Rooms.        |
|        | Royal Opera, Covent Garden, 7.30, 'Die Walküre.'   |
|        | Westminster Orchestral, Streatham and Dulwich Choral Societies Concert, 8, St. James's Hall. |
| THURS. | Mr. G. Magrath's Pianoforte Recital, 3, St. James's Hall.                                    |
|        | Mr. G. Macmillan's Lecture on 'Der Ring des Nibelungen,' 5, No. 4, Upper Berkeley Street.    |
|        | Royal Opera, Covent Garden, 8, 'Faust.'  |
|        | Philharmonic Concert, 8, Queen's Hall.   |
|        | Mr. G. Jonson's Lecture on 'Der Ring des Nibelungen,' 8.45, Queen's Small Hall.              |
| FRI.   | Miss Ross and Moore's Pianoforte Recital, 3, St. James's Hall.                               |
|        | Royal Engineers' Band Concert, 3, Queen's Hall.  |
|        | Miss Constance Barber's Concert, 3, Portman Rooms.   |
|        | Concert in Aid of the Homeless, 3, Queen's Hall.   |
|        | Royal Opera, Covent Garden, 8, 'Carmen.'   |
| SAT.   | Victoria Madrigal Society's Concert, 8, St. Martin's Town Hall.                              |
|        | Signor A. Simonetti's Concert, 8, Queen's Small Hall.  |
|        | Mr. de Pachmann's Pianoforte Recital, 3, St. James's Hall.                                   |
|        | Royal Opera, Covent Garden, 7.30, 'Tristan und Isolde.'                                      |

\* The operatic arrangements are, of course, subject to alteration.

### Drama

#### THE WEEK.

LYCEUM.—'The Medicine Man,' "a Melodramatic Comedy" in Five Acts. By H. D. Traill and Robert S. Hichens.

AVENUE.—'The Club Baby,' a Farce in Three Acts. By Lawrence Sterner and Edward S. Knoblauch.

TERRY'S.—'Shadow on the Blind,' a Farce Comedies in Three Acts. By J. H. Darnley and H. Bruce.

ONE of the acknowledged canons of dramatic art has been neglected by Messrs. Traill and Hichens in their new play 'The Medicine Man.' If there is one thing in regard to the drama concerning which it is possible to be cocksure, it is that the highest gratification of the public is derived from sitting in the light and watching the efforts, fateful or comic, of the characters in the play to grope in the darkness. With so much superfluous care is the secret of 'The Medicine Man' kept, that even until the last act doubt is possible whether the hero is an apostle of benevolence or a belated Mephistopheles. Public sense is then to some extent shocked when he is proved the latter, and when, having neglected one of his customary precautions, he receives his quietus at the hands of a patient whom he has analyzed, experimented upon, and tortured. This is the greatest blot upon a weird and cruel, but stimulating play. A second drawback is inadequacy of motive. A man does not preserve, except in melodrama, during twenty-five years, memories of a lost love. The effect would, we cannot but think, have been stronger if Dr. Tregenna had found in the heroine his lost love instead of her daughter, and had used his power over her in order to separate her from her husband rather than from her boy lover. As it at present stands, the play inspires some admiration and little belief, and sends people home with a doubt whether they have not themselves been subject to experiments such as Dr. Tregenna is in the habit

of trying upon his patients. Tregenna is a mad doctor in extensive practice, with a sanatorium at Hampstead. Thither he takes paying patients, together with some East-End inebriates and budding criminals whom he treats gratuitously, because, as it seems, during the hypnotic processes he employs, he succeeds in conveying into himself what is strongest in their volition and most resolute in their nature. Most interest attends his proceedings with Sylvia Wynford, the daughter of Lord Belhurst. Her he gets completely into his power, compelling her to quit her father, her promised husband, and all her friends. What is his motive for corrupting and enslaving her we know not. He has a fancied grievance against her father and something of a fancy for herself. He has, moreover, been treated with some flippancy by her promised husband. Whether love or hate prompts his action it is difficult to say. Whatever the motive, in the end, on discovering that his grievances against Lord Belhurst are purely imaginary, he undoes all he has done, and restores the girl by a few passes, sound and heartwhole, to those who have a claim upon her. This relenting of purpose does not avail to save his life. Whether in the end he is to be execrated or applauded remains uncertain. The general verdict on seeing him extended on his carpet dead, with his caged birds, to which alone he has been human, singing cheerily to hail the dawn, will be "Serve him right." This grim, impressive story is vigorously told, and the piece displays some skilful characterization. It was superbly acted by Miss Terry and Sir Henry Irving, the former displaying more than her customary grace and witchery, and realizing fully the hypnotized woman. Sir Henry's Tregenna meanwhile may count among the best of his weird and impressive characters, with his Mathias, his Mephistopheles, and his Eugene Aram. The remaining parts were well supported by Mr. Taber, Mr. Mackintosh, Mr. Fuller Mellish, Mr. Nutcombe Gould, Miss Rose Leclercq, and other members of the company.

Both the novelties at the Avenue and Terry's Theatre, the first production of which we briefly chronicled, have for their central character an infant of unknown parentage, whose presence gives rise to domestic complications, and both succeed in extracting mirth from a series of situations and suppositions forced, arbitrary, and preposterous. That the presence in a household of a baby concerning whom nothing is known may require some explanation may be conceded. The explanation can, however, be supplied, and there is an end. We decline to believe that an elderly professor on whose hands a child is accidentally forced will resort to devices such as hiding it in a laboratory, feeding it surreptitiously, and pretending that its bottle is a scientific instrument. The land into which we are introduced is, of course, farce; but coherence of a kind, a species of *vraisemblance*, is to be preserved even in farce, and actions simply purposeless and lunatic end by wearying. Instead of showing a husband in a compromising situation and compelling him to lie himself out of it, our later dramatists

bring home to him what is held to be the apparent proof of guilt, but is, in fact, no such thing. The last thing a man would do would be to bring a baby into his wife's house. The subject, however, is too trivial to be debated. We are not scolding those who are responsible for either of the pieces noted above. Both are, in their way, amusing and void of offence. By themselves they may be tolerated, but the production of more of the sort is to be deprecated. In the performance at the Avenue Miss Vane Featherston and Miss Beatrice Ferrar distinguished themselves, the Messrs. Brough (father and son) being not too happily fitted. The weight of "Shadows on the Blind" fell on Mr. Terry, who acted with much drollery, and was supported by the Miss Beringers and Mr. A. E. George.

#### Bramatic Gossy.

THE success of "Julius Cæsar" at Her Majesty's surpasses precedent and almost surpasses belief. That a piece which has generally been presented rather out of loyalty to Shakespeare than with any faith in its attractions for the general public should, after a hundred performances, fill the house to its utmost capacity shows how widely the conditions of our stage differ from those of former days, and seems to render possible the much-discussed national theatre. A prettily printed version of the play, as arranged by Mr. Tree, was given to the public present on the anniversary of the opening of the theatre, April 28th, on which occasion the one-hundredth representation of "Julius Cæsar" was commemorated.

SIR HENRY IRVING is going to deliver at Archbishop's House, Westminster, in the middle of the month, an address on "The Character of Macbeth," illustrated by readings from Shakespeare's text. Cardinal Vaughan will preside on the rare occasion over a crowd of his clergy, who are denied by canonical rule the opportunity of seeing Sir Henry Irving on the stage. Tickets for the entertainment are to be sold for the benefit of a Roman Catholic charity.

THE report that Mrs. John Wood was going to America in order to play Mrs. Malaprop in Mr. Jefferson's revival of "The Rivals" is authoritatively contradicted.

LADY BANCROFT, who has been seriously indisposed, is recovering her health, but will not be able to give her promised performance on the 19th inst. at the Haymarket Theatre.

MISS DOROTHEA BAIRD has studied, in common with Miss Ellen Terry, the part of Sylvia Wynford in "The Medicine Man," and will play it at afternoon performances when such are given.

"SLEEPING DOGS," a three-act farce by Mr. Mark Melford, first produced in January, 1897, at the New Theatre, in Cambridge, has been acted at the Imperial Theatre.

JEAN R. P. LECOMTE, better known by his stage name Paulin-Ménier, has died at his residence, 4, Boulevard des Filles-du-Calvaire, Paris. Born at Nice on February 7th, 1822, he played at the Ambigu, the Porte-Saint-Martin, the Gaîté, and other houses, making his first success in 1855 as Grimaud in the "Mousquetaires" and Chopart in "Le Courier de Lyon." Among his most celebrated parts were Roquelaure, L'Oncle Tom, Mathis in "Le Juif Polonais," Rodin in "Le Juif Errant," and Carvajan in "La Grande Marnière" of Ohnet. In these and other melodramatic rôles he was seen until recently.

TO CORRESPONDENTS.—A. H.—J. M.—G. W. N.—T. T.—received.

J. E. O.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

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